


Reflections on the



Connolly Book of Hours

Timothy M. Sullivan

Rebecca M. Valette



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Pi Delta Phi Series in French and Francophone Civilization



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Dedicated to the Memory of Normand R. Cartier



(1914-1994)

Normand R. Cartier was born on January 8, 1914, in Rochester, New Hampshire, to a French-speaking family who took pride in its connection to the heritage of Jacques Cartier, the first French navigator to explore Quebec. His family entrusted him to the Francophone atmosphere of Assumption “lycée” in Worcester, Massachusetts, and subsequently he received his B.A. from Assumption College in 1934. Further degrees included diplomas in Paris in 1935 from the Sorbonne and the Institut de Phonétique Internationale, an M.A. from Columbia University Teachers College in 1936, followed by an M.A. in 1937 and a Ph.D. in Romance Philology in 1941 from Harvard University. Harvard rewarded Normand Cartier’s scholarship by bestowing upon him an Armond Traveling Fellowship, 1938-40, which provided him the opportunity to study in France, Italy and Spain. The United States military, recognizing his linguistic ability, commissioned him Special Agent First Lieutenant in the U.S. Army, Counter Intelligence, during World War II, 1942-45, and called him to active duty again during the Korean War, 1950-52.

After serving many years on the faculty at Harvard, Professor Cartier was recruited in 1962 by Boston College. As Chairman of the Department of Romance Languages and Literatures (then Modern Languages) from 1964 to 1969, he was instrumental in building up a new doctoral program with special emphasis on medieval studies. A medievalist himself by interest and training, Professor Cartier devoted his last ten years at Boston College, until his retirement in 1979, to research on the literature of the Middle Ages, publishing *Le Bossu Désenchanté: étude sur le Jeu de la Feuillée* (1971) as well as numerous articles in the journal *Romania*. In recognition of his contributions, the French Government honored him with the insignia of “Officier” in the “Ordre des Palmes Académiques,” and Boston College inducted him into the Jesuit Honor Society, Alpha Sigma Nu.

For over thirty years, both during his professional years and in his retirement, the presence of Normand Cartier and his wife Betty graced this campus, where they lived their faith, celebrated French culture and inspired others. We of the Boston College community remember Normand Cartier as our mentor, our teacher, our friend.

Margaret and James Flagg

Preface

St. Francis—not the far-ranging Jesuit Francis Xavier but the gentle saint of Assisi—was supposed to have said: “Preach the Gospel always, in words if necessary.” Francis had in mind, no doubt, the Gospel imaged in the example of a holy life, lived in the spirit of Christ. That lover of the Umbrian countryside might also have thought of the ways in which we find God and the values of the Gospel in the beauty of a landscape, as Shakespeare’s banished Duke found “sermons in stones” within the Forest of Arden.

In this lovely Book of Hours, handcrafted in France in the fifteenth century, the scenes of the Gospel come to us in the beauties of art from ages past: still fresh, still new, still alive with the prayerful faith of those who followed Christ long before us and whose faith now enlivens ours. Yet the Connolly Book of Hours would still be hidden in the vaults of the John J. Burns Library had it not been for the initiative of our National French Honor Society, Pi Delta Phi. In fall 1998, Pi Delta Phi set as its mission to make the University community and the broader community at large aware of the rich French cultural holdings in the Boston College libraries and museums, selecting this magnificent medieval manuscript to be the focus of its first publication and exhibit. Under the dynamic initiative of undergraduate president Tim Sullivan and with the unstinting editorial efforts of faculty moderator Rebecca Valette, this present volume began to take shape. Pi Delta Phi first solicited the participation of French faculty and students, both graduate and undergraduate, and then extended this invitation to include writers from all segments of the Boston College community who shared their interest and love of French culture.

The reflections of our friends and colleagues in the Boston College community, as they contemplate the wondrous beauties of these pages, bring their lives and their faith into communion with the faith of those who walked before us. For this is truly, in St. Augustine’s words, “beauty ever ancient, ever new.”

J. Robert Barth, S.J.
Dean, College of Arts & Sciences



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Foreword

Books of Hours were prayer books used by lay men and women of the late Middle Ages. Their illuminated miniatures and texts enable us to make intimate connections across time with the books' original owners and their view of the world. The purpose of this volume is to present to the public one such manuscript, a luminous fifteenth-century French codex from the John J. Burns Library known as the Connolly Hours in memory of Librarian Terence Connolly, S.J., who was instrumental in building the Special Collections at Boston College.

In preparing this book, we were cognizant both of what this project could and could not accomplish. It was our primary intention to call the attention of the public to the illuminated miniatures of the brilliant Connolly Hours and to provide readers with the opportunity to appreciate first-hand a rare medieval manuscript. Unfortunately, it was beyond the scope of this project to produce a scholarly monograph for academe. We did, however, within our space constraints, provide modest historical and artistic background information on the illuminations in the italicized side notes that accompany each of the plates. Furthermore, it is our hope that this book will provide the impetus for a more comprehensive study of the Connolly Hours in the near future. But for the present, we hope that the texts and images that comprise this publication will allow the lay reader to appreciate more fully the rich and ancient tradition of the illuminated manuscript and the devotions contained in the Book of Hours while making a more personal connection with the images and some of the prayers.

The Reflections were written by members of the Boston College community who share an interest in French culture: faculty and librarians, administrators and alumni, graduate students and undergraduates. Some writers closely analyzed the iconography of the illuminations, others used the miniatures as a point of departure for religious reflections and still others found that the images evoked personal memories. Through their thoughts, the Connolly Hours have once more come to life.

We are extremely grateful for the encouragement that we received from the Boston College community, for the vision and support of Academic Vice-President David Burgess, without whom this publication might not have come to light, and for the participation of Dean J. Robert Barth, S.J., of the College of Arts and Sciences, who generously offered to write the preface of this book. We also wish to thank Dr. Laurie Shepard, Chair of the Department of Romance Languages and Literatures, who not only provided initial departmental support, but who, as an expert in medieval literature, contributed a chapter on the French texts. We should like to express our appreciation to Joseph Duffy, S.J., Director of the University Press of Boston College, and Thomas McKenna, Director of the Boston College Bookstore, for their help and assistance. As for the production aspect of the project, we wish to express our enormous appreciation for the generous contributions of time and expertise of our photographer, Stephen Vedder, and of our designer, Nathalie Valette. A great debt is owed to the John J. Burns Library, which allowed us continued access to the rare and fragile Connolly Book of Hours; particular thanks must go to Dr. Robert K. O'Neill, Burns Librarian, to John Atteberry, Senior Reference Librarian and Bibliographer, and to Mark Esser, Conservator, for their support, contributions, and advice. Finally, we wish to thank all those who wrote reflections for this book, including members of the Lambda Psi Chapter of Pi Delta Phi, the National French Honor Society.

*Timothy M. Sullivan and Rebecca M. Valette
Chestnut Hill, Massachusetts, February 1999*

Introduction to the Connolly Book of Hours

Timothy M. Sullivan

The Connolly Book of Hours was crafted in France during the fifteenth century and today is preserved as Ms. 86-97 in the John J. Burns Library at Boston College in Chestnut Hill, Massachusetts. This beautiful codex, or manuscript volume, is representative of a substantial group of devotional books that were created largely for a burgeoning late medieval bourgeois class, particularly in Northern Europe, which had a rising concern for prayer in the home and an increasing interest in the unique effects of art on private devotion. As a hand-painted manuscript, the Connolly Hours is part of the rich and ancient tradition of book illumination most closely associated with the Middle Ages. The sumptuously illustrated Connolly Hours is a beautiful example of these devotional books which allow modern scholars to understand more profoundly the lives and concerns of lay men and women of the late medieval period.

The Medieval Scene

In order to appreciate fully the Connolly Hours, one must first understand the historical, artistic, and religious milieu in which it was created. As we approach the twenty-first century in an increasingly secular world, the chasm that separates our lives from those of our medieval ancestors continually widens. Today there is great discussion about the “global community” and we take for granted that, compared to generations past, we live in a very hygienic environment, and we know more about the natural world than was ever thought possible. For the people of the Middle Ages, this was not the case. The medieval period, which roughly spanned the millennium between the demise of the Roman Empire in the fifth century to the beginning of the Renaissance in the fifteenth century, was an epoch characterized by great instability but surprising ingenuity. The Scientific Revolution, on which we base most of our modern technological innovations, had not yet occurred. Moreover, the sociopolitical environment of medieval Western Europe was vastly different from the Europe that we know today.

Although it is beyond the scope of a short summary of the Middle Ages to present a complete picture of the society that preceded and was contemporary with the production of Books of Hours, it is possible to give the reader a general sense of their historical background. For much of the Middle Ages, medieval Western Europe was profoundly affected by the Roman Catholic Church and other smaller temporal powers. During the early Middle Ages, a complex political and economic system called feudalism prevailed; by the late Middle Ages, upon the heels of feudalism, monarchs across Northern Europe began to centralize their powers. The France of the Connolly Hours was particularly alive with expansion and centralization. The French monarchy under Charles VII (1422-1461) and Louis XI (1461-1483) consolidated their power and extended their territories to include most of the land of France today. It must be remembered, however, that during the later Middle Ages, there were not only international power shifts, there were also significant changes in the structure of society which affected art and religious devotion. In the towns of Europe which emerged during the High Middle Ages, the population was on the rise and an urban culture was flourishing. By the time that the Connolly Hours was created, Paris was a well-established hub of commerce and culture. In such towns, great cathedrals served as spiritual and cul-

tural centers, especially for pilgrims. Art was important for these cathedrals, both to glorify God and to instruct the masses, many of whom were illiterate.

One of the most significant demographic changes of the late Middle Ages was brought about by the Bubonic plague, which first swept across the continent in the fourteenth century ravaging not only those living in the countryside, but especially those who populated the new, unsanitary cities with their narrow streets and alleyways. In the space of thirty years, many areas of Europe lost half their population. And in a prescientific world—one where bloodletting was the general method of treating the pathologies of the day—there were no fitting medical answers to assuage the worries of those seeking explanation for this cataclysm. Furthermore, many felt that the Church was especially unresponsive to those searching for a spiritual explanation for this devastation. As absent clerics locked themselves away in country monasteries to escape the plague, frustrated lay folk looked on as the corpses of family and friends piled up in the homes and then in the streets. Inevitably they came to question the very power of the Church that dominated their lives. Thus, the foundations were being laid for a laity who would want more power in shaping their spiritual well-being.

By the fifteenth century, some critics thought that the Church was excessively concerned for its political position at the expense of the spiritual needs of the people. Some criticized the political and economic power of the Church, especially the papacy. In numerous local parishes throughout Europe, the laity was frustrated by the growing numbers of absent clergymen who held multiple benefices, that is church offices endowed with fixed capital assets that provided a living, and the corresponding lack of spiritual guidance.

As literacy increased in the fifteenth century, lay folk began to want their own personal books of devotion. Most Bibles were owned by cathedrals and monasteries and by wealthy noble families, largely because such volumes were expensive to make and difficult to procure. Even though Bibles and many other longer liturgical texts were not accessible to most of the laity, in part because of their cost, but also because of the pronounced level of illiteracy in medieval Europe, lay people increasingly wanted to nurture spiritual activities at home or in the church. The Book of Hours would be well-suited to their desire.

Into this historical scene came the medieval world's most peaceful and unique flowering—the illuminated manuscript. The practice of book illumination, or the painting of ornate letters and small, bright, and elaborate scenes onto the pages of manuscripts, became one of the medieval world's most popular and successful means of artistic expression. The beautiful, large manuscripts that most of us think of today were, however, restricted almost exclusively to the Nobles and the Clergy, that small part of the population which controlled European power and money. As such, it was only these groups which could recruit the finest artisans to craft their masterpieces. Among the ranks of nobles, the Frankish Emperor Charlemagne is remembered for numerous brilliant manuscripts that were painted at his court and the Duc de Berry of France is well-known for having commissioned magnificent manuscripts which mark the zenith of medieval illumination. During the medieval period, centers of manuscript illumination rose and fell, but by the fourteenth century Paris was considered the leading center of artistic production and innovation.

During the period that manuscript production flowered in northern French cities, literate lay people had become increasingly interested in acquiring devotional books, chief among them Books of Hours. The Book of Hours gradually took shape as a prayer book for the lay folk who wished to follow the pattern of saying the prayers at the eight canonical hours as did the professed religious: priests, monks, and nuns. The major section of this new book was the *Hours of the Virgin*, an office composed of

Latin psalms, prayers and hymns dedicated to the Virgin. (It is because of this that these new books became known as the Books of Hours.) By the fifteenth century, the democratization of manuscripts had become very widespread throughout Europe. On pilgrimages, it would not be unlikely that a medieval man or woman could purchase—still at a rather sizable sum—a manuscript in stock from a shop in a major cathedral city like Paris. Or, in keeping with tradition and equally common, an individual could commission a book to be custom-made according to his or her wants, pocketbook, and needs. Thus, by 1400, Books of Hours became, as L. M. J. Delaissé put it, ‘the late medieval best seller.’ During these waning years of the European Middle Ages, the laity had finally found their own guide to daily prayer.



The Book of Hours and The Manuscript Tradition

Books of Hours are a part of the tradition of illuminated manuscripts whose roots are found in classical antiquity, and whose practice continues even today. The archetypal image of the manuscript illuminator is that of the devout monk whose life was dedicated to painstakingly copying and painting books that preserved the best of classical and Judeo-Christian knowledge. This image is only partially valid. During the early Middle Ages, when European monasteries served as the centers of local and international culture, and when monks and abbots served as arbiters of taste, education and all things religious, monastic communities were the primary creators and consumers of illuminated manuscripts. It was to these monasteries that families of means sent their children to be educated, and consequently illuminated books served as educational tools. Further, the illuminated manuscripts commissioned or produced by monastic communities not only provided the texts for daily religious life, such as the Divine Office prescribed by the Rule of Saint Benedict, they also served as signs of the wealth and the prosperity of the community.

Monasteries, although they continued to produce manuscripts throughout the Middle Ages, did not continue to be the most important source of book illumination after the thirteenth century. And thus disappears the romantic image of the monk as the only transmitter of the manuscript legacy. As cities became cultural centers and literacy increased among the laity, universities were being founded, and they would become highly important factors in the secularization of manuscript illumination. The Universities of Oxford, Paris, and Bologna were all founded during this period. As the demand for books grew, outstripping monastic production, the market expanded for scholarly books, liturgical books, and vernacular literature. The popularity of the Book of Hours, in particular, brought about a surge in book consumption, forcing scribes and booksellers in the cities of northern Europe to try to meet the new demand. In Paris, for example, lay scribes and illuminators had entered the scene in small numbers even before the thirteenth century, but now they would assume an importance hitherto unknown. Eventually, these men and a few women were even to form craftsmen's guilds.

Since producing a manuscript was a time-consuming and costly process, lay scribes and artists sometimes worked together in shops, dividing the creation of one book among several artisans. The most talented and experienced artists would paint the miniatures, while other craftsmen would prepare the vellum, draw in the guidelines on the pages to be inscribed, and copy the texts, such as the prayers and psalms in the Connolly Book of Hours. Noble and wealthy clerical patrons would seek out the local masters from whom they would order their illuminated books. Today, scholars have come to identify many of the great medieval masters of illumination, though they are not always known by name. Those who study manuscripts closely are even on many occasions able to link the styles or manners of painting used in one manuscript to those used in others; thus, while the name of the original masters may not always be known, their extant work allows us to know which books they painted. The Boucicaut Master, Simon Marmion, and the Masters of Gijbrecht van Brederode (cf. the miniatures in the Dutch Book of Hours, Ms. 86-93, in the John J. Burns Library) all represent styles and workshops that exemplify the best of the medieval European illuminated book tradition.

The process of creating a book, such as the Connolly Hours, was arduous not only because of the labor it took to copy the text and to paint the miniatures, but also because of the work entailed in preparing the pages. Although paper was known in the early Middle Ages, artists apparently shunned its instability and rough finish; for devotional books, scribes preferred vellum over paper. In fact, paper would not be extensively used for devotional books in Western Europe until the rise of printing. Vellum was an ideal surface onto which illuminators could paint their tiny masterpieces. Vellum is a parchment made from the skins of young calves or sheep. The production of a volume such as the Connolly Hours, which contains over one-hundred-fifty leaves, would have required the skins of numerous animals; clearly, a book such as this would have represented a sizable investment for its fifteenth-century owner. In the Early Middle Ages, those who created manuscripts would have needed to procure the number of sheep or calves required. For the finest manuscripts, great pains were taken to locate the proper animals whose skins would make the parchment. However, by the time that the Connolly Hours was crafted, these skins would have been readily available, for the meat of these animals had become a luxurious part of the diet of the Western European bourgeoisie. After one had carefully removed the skin from the animal's carcass, one would slowly dry and scrape it until its surface had attained the appropriate finish and thickness for painting. The more wafer-thin the parchment was, indicative of not only a carefully prepared skin but of younger lamb or calf, the better the quality of the sheet of vellum. Once the vellum was prepared, the leaves were carefully cut and folded. Then the individual pages were lined in ink for the text and the miniatures. These rules can be clearly seen in the last leaves of the Connolly Book of Hours which have no text on them.

Painting a manuscript was a process that frequently required the work of several artists. Ink was not a readily available product during much of the Middle Ages. It could be made from carbon (fine soot or lamp-black) or from iron-gall (sulfate of iron and oak apples) combined with gum and water, the former producing a black and the latter a brownish tint. Colored pigments were even more rare. Many could be made from readily available animal, vegetable, or mineral substances, but others, such as exotic lapis lazuli (for rich blue) traversed thousands of miles along European and Asian trade routes before it reached the medieval workshops and could be applied to the pages of a manuscript. The artist who created the Connolly Hours illuminated the codex not only with ink and paints, but also with gold; in fact the word 'illuminate' meant to 'light up' or 'paint with gold'. An expensive material, gold could either be used by

grinding it to a powder and mixing it into a paint, or it could be beaten into a leaf and applied to a ground which had been prepared to accept it. It then could be burnished and punch marks could be added in patterns for added interest. An illuminated manuscript which made prominent use of gold was clearly an indication of wealth and status.

There is great variation to be found in the decoration of illuminated manuscripts from the Middle Ages. Books containing secular histories or popular epics, such as the French *chansons de geste*, would be illustrated with events from the story. Books of Hours could contain a variety of illuminations: images of saints and the Virgin Mary or John the Evangelist; even, especially in the calendar portions, intriguing secular scenes of work or leisure. Such scenes drawn from everyday life allow modern scholars to understand not only medieval fashion, but the ways in which medieval men and women saw themselves, or, how they *liked* to see themselves. The well-known calendar from the early fourteenth-century *Très Riches Heures* of the Duc de Berry, the brother of the King of France, presents highly idealized visions of medieval peasants living happy, productive lives. These illustrations are remarkable reminders that the Western European nobility of the Middle Ages did not like to think about the harsh circumstances in which their peasants actually lived.

Every generation and culture has its own iconography or language of symbols. In the United States, an image of a dome might denote the United States Capitol, or double arches might signify a fast-food restaurant. Medieval folk also had a well-developed iconography and they used it in their illuminated manuscripts. The illustrations in the Connolly Hours serve as excellent examples of late medieval iconography. For example, a figure, dressed in deep blue robe, seated on an ass led by a man would be clearly identifiable as Mary accompanied by Joseph on the Flight into Egypt (folio 73r, plate 15). Thus, illuminations in manuscripts, such as in the Book of Hours, could serve not only as aids to prayer, but also be textual 'book markers' and indicators of the devotions that would follow. The use of a standardized iconography would make each of the prayers in a devotional book readily identifiable as one was leafing through the codex. Illuminated manuscripts, particularly sacred texts, would thus be painted according to a more or less standard iconography. The illuminated leaves in the Connolly Hours, as illustrated in the 'reflections' section of this book, all exhibit a highly standard iconographic representation of the figures portrayed, and this feature would have made the book very pleasing to its original owner.

The iconography of manuscripts, particularly of the mass-produced and assembled Books of Hours of the fifteenth century, was often based on a Model Book which the master of the workshop, or *atelier*, would give the miniature artists to use for ideas. A Model Book is a manual of general patterns, that is, a basic iconography, which would serve as the point of departure for the images of a painted manuscript. If the codices were to be custom-made, the degree of ornamentation would first be determined by the workshop's Master in consultation with the patron. The more elaborate and numerous the miniatures requested by a patron, the greater the cost of the finished manuscript. Once the iconography had been determined, the book would be prepared in sections, each consisting of a few pages of vellum, and sent to the scribes and artists for inscribing and painting.

When all the leaves had been decorated, the book was ready to be bound. The Connolly Hours, like most of its contemporary manuscripts, originally might have been placed in a binding of wooden boards covered with leather. The leather itself might first have been decorated. Alas, the Connolly manuscript, like many extant medieval codices, is not housed in its original binding; in subsequent centuries, after the book's cover had become worn from use and age, it was rebound as an act of reverence. Not

all manuscripts, however, were rebound, and thus we still know a great deal about medieval bookbinding practices. For instance, we know that the bindings of the liturgical texts used in cathedrals were often encrusted with exotic jewels and gold or carved ivory plaques. Or, as was the case with many later Books of Hours, a rather elaborate binding process was employed for a book to be used in the home. Many such smaller Books of Hours were covered in silk, brocade, or velvet, and held closed with gold and bejeweled clasps attached to the front cover. Many Books of Hours were then sewn into a cloth covering called a *chemisette*, sometimes made of a silk fabric. The fabric, secured to the binding, would extend several inches outside the edge of the book. When these limp pieces of silk were picked up by the corners, the *chemisette* would protect the Book of Hours, and it would serve much like a bag, so that the book itself could be easily carried to church, or stored cleanly and neatly in a chest, safe from dust. Since these *chemisette* covers were very delicate, they easily disintegrated from use over the centuries, but examples have, fortunately, survived. We also know about the proliferation of *chemisette* bindings from their depiction in miniatures showing the original owner of the Book of Hours holding his or her manuscript. Alas, the Connolly Hours contains no such portrait, and currently it is not known whether or not the codex was originally covered with a *chemisette* binding.

Despite all the costly and complicate procedures required to make an illuminated manuscript, it is most interesting to note that the taste for such handcrafted books did not lose momentum until the middle of the sixteenth century, about a hundred years after the advent of the printing press. In fact, many printed books were considered unattractive compared to manuscripts. Some editions of the Gutenberg Bible itself, one of the first books printed on a Western press, were embellished with hand-wrought illumination. The first printed Books of Hours were created in the 1490's, but they would not gain popularity until the sixteenth century. Indeed, illuminated books continued to enjoy popularity well through the end of the fifteenth century because the tradition of painted manuscripts was considered an ideal and appropriate way to showcase sacred texts like the Bible or the Book of Hours.



Use, Contents, and Social Aspects of the Book of Hours

By the fifteenth century, Books of Hours had become popular throughout most of Europe. As part of the medieval European tradition of illuminated manuscripts, they could be of a modest nature, containing only text with illuminated initials (like another French Book of Hours in the John J. Burns Library, Ms. 99-08), or they could be brilliantly painted at regal costs. Yet who owned them? What did they mean to those owners? And what does an illuminated Book of Hours like the Connolly manuscript contain?

As we have noted earlier, throughout most of the Middle Ages, illuminated manuscripts were exclusively the domain of the wealthy nobility and clergy. Yet by the middle of the fifteenth century, when the Connolly Hours was made, there was an increasing interest in prayer in the home and devotional manuscripts were becoming more readily available to lay readers. The Book of Hours was made largely for the upwardly mobile bourgeois class, that was prosperous and literate, and that aspired to be and be seen as pious. Prayer and other religious activities were an important aspect of late medieval culture, and it was indeed something special for lay men and women to imitate the life of devout priests and monks by reciting the Hours each day. Although nobles definitely owned Books of Hours, the sheer number existing today attest to the overwhelming bourgeois fixation with their *Heures*. In fact, Eustache Deschamps (1346-1407) satirized the vogue for the Book of Hours among the wives of the prosperous bourgeois:

<p><i>Heures me fault de Nostre Dame Qui soient de subtil ouvraige, D'or et d'azur, riches et ceintes, Bien ordonnées et bien peintes, De fin drap d'or bien couvertes, Et quant elles seront ouvertes, Deux fermaulx d'or qui fermeront.</i></p>	<p>A Book of Hours, too, must be mine, Where subtle workmanship will shine, Of gold and azure, rich and smart, Arranged and painted with great art, Covered with fine brocade of gold; And there must be, so as to hold The pages closed, two golden clasps.</p>
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The three references to gold within seven lines makes it possible to see just why the medieval bourgeois man or woman was fascinated by these books. Pomp and decoration did go along with religious rite.

Most everyone aspired to own a Book of Hours. It was a status symbol. Rich bibliophiles, like Jean, Duc de Berry, the owner of the *Très Riches Heures*, owned numerous Books of Hours and many other illuminated manuscripts. The fashion among the extremely wealthy was to have one 'good' Book of Hours, the jewel of the collection, to be used only on special occasions, as well as other less expensive prayer books that could be used regularly: taken along to church and also read at night by candlelight. This pattern of usage would seem to explain the diversity of condition in today's extant manuscripts. Some are pristine, almost untouched, while others are peppered with thumb marks, extended with penned prayers added at a later date, or even splattered with candle wax.

The Connolly Hours is not one of those from royal collections. Though a brilliantly illuminated manuscript, it is part of the larger group of prayer books owned by well-to-do burghers and their wives. Created in France during the fifteenth century, the Connolly Hours was probably used regularly by a French family both in the church and in the home. Further, if it was not the only manuscript owned by its original family—though it may very well have been—it was possibly the family's best copy. Its liberal use of illuminated miniatures (almost thirty) would have made it an expensive book originally, and perhaps even the showpiece of a medieval home. A testament to the importance given in the home to these devotional books are the inscriptions that many contain. Though the Connolly manuscript has been rebound and contains no evident inscriptions on any of its front or end leaves, those in similar books contained *livres de raison*, records of the marriages and deaths of a family. Since these documents record the important dates and events in the life of a medieval family, they serve as fascinating documents for the social historian.

Books of Hours are also important for the study of patterns of prayer and private devotion during the later Middle Ages. These manuscripts were first and foremost

prayer books for the individual, the monk, the nun, as well as the lay man or lay woman. As many were especially created to suit the taste and pocketbook of their patrons, Books of Hours could be large or small. The contents and illustrations in those Books of Hours which were custom-made for their owners may vary. Among those books which were produced in quantity, like the Connolly Hours, there are many commonalities. The Connolly manuscript is in fact an excellent example of the 'typical' Book of Hours of the fifteenth century.

Each Book of Hours begins with a calendar, unless this section has been excised by a later owner because it had become worn or torn from overuse. The calendar's purpose was simple, to indicate the days for celebrating the feasts of the Church. Entries for these days were written in different colored inks; gold or red were used for the most important feasts (such as Christmas and Easter); black was then used for feasts or saints' days of lesser importance. That many calendars have become so worn that they were removed at a later date attests to the frequency with which they were consulted as part of daily devotions.

After the Calendar come the Gospel sequences—extracts from the biblical texts of Matthew, Mark, Luke, and John—followed by two prayers to the Virgin, the *Obsecro te* and the *O intemerata*. After these sections comes the central part of the Book of Hours, the very portion from which the manuscript derives its name, the Hours of the Virgin. Lay folk who wished to follow the pattern of saying prayers at the eight canonical hours (Matins, Lauds, Prime, Tierce, Sext, None, Vespers, and Compline) as did the clergy and the professed religious, could recite the prayers and verses in these sections at the appropriate time of the day. Following the Hours of the Virgin are one or more shorter Offices, the Hours of the Cross and the Hours of the Holy Spirit, as well as the Penitential Psalms. Next comes the Litany of the Saints and the Office of the Dead. The latter text, always included in full, is to be said at a wake, memorial mass, or in memory of the dead. The last section of the Book of Hours is the suffrages of the saints. The number of saints to be included varied according to the taste, interest and pocketbook of the owner. Scholars today are often able to pinpoint a Book of Hours' origin just by looking at the combination of saints included in this final section. It is interesting to note that the last saint in the Connolly Hours is Saint Barbara (*Sainte Barbe*) who, in the fifteenth century, was especially venerated in Normandy and Brittany.

The Connolly Hours very closely follows the typical pattern in both texts and images. Following custom, most Books of Hours begin each of the sections of prayer with a miniature. For example, Matins, part of the 'Little Office' or Hours of the Virgin, begins with an illumination depicting the Annunciation, when the Angel Gabriel announced to Mary that she would bear a child. The Connolly Hours contains a beautiful image of the Annunciation (folio 26r, plate 9). There is also a lovely image of King David which introduces the Penitential Psalms since these prayers are attributed to him (folio 84r, plate 17). The Coronation of the Virgin (folio 79r, plate 16) is represented at the start of Compline, the last section of the Hours of the Virgin. This event, which occurred in heaven, would thus be the last picture in Mary's life cycle which was widely used as the illustration theme for the Hours of the Virgin. The plates in the Reflections section of this volume show all the illuminated miniatures which introduce the prayers in the Connolly Hours. They may be taken as representative of images that would be found in other French Books of Hours of the period.

While people of the Middle Ages could use images in Books of Hours as aids for prayer or as beautiful bookmarks, most medieval men and women who owned these manuscripts would not have had the time to recite all of the prayers each day. Reading through the entire book would have taken several hours. Moreover, many would have experienced some added difficulty in reciting the prayers as nearly all were

in Latin, a language with which most of the laity was not expertly familiar. Books like the Connolly codex could have been used during services in the chapel of a local monastery or convent where the lay people could be present as the monks or nuns chanted the Office. With frequency of repetition, these Latin prayers and psalms would begin to be familiar, especially the opening verses and regular responses. More commonly, the books were intended to be used in the home, perhaps while kneeling on a prie-dieu in front of a crucifix or small statue of the Madonna. Shorter prayers, particularly those addressed to the Virgin—the spiritual figure with whom many medieval men and women had an intimate spiritual relationship—were quite popular, and they could have been read or recited upon rising for the day or before going to bed. The brief prayers to the saints would also have been incorporated into daily devotions. The Connolly Hours, for instance, includes Saint Sebastian in the suffrages. Saint Sebastian was widely invoked for aid against the plague, the scourge of late medieval cities. Books of Hours served the laity in their search for piety, in their ultimate quest for salvation, and also for concrete earthly aid. Some manuscripts include prayers to saints who could be invoked for toothaches or skin diseases like Saint Anthony's Fire. The meanings that these manuscripts had to their owners must have been multifold.

Books of Hours, like the Connolly manuscript, are part of a rich and ancient world and tradition. Their popularity during the later Middle Ages was tremendous and they teach us a history that does not recount war or grand political schemes. Rather, Books of Hours, and illuminated manuscripts in general, teach us about real people, great and small, of the Duc de Berry and of the prosperous bourgeois family who may have owned the Connolly Hours originally. To understand the miniatures and prayers in the Connolly Hours helps us to cross the chasm that separates our largely secular lives from those of our more pious ancestors. And in the true parlance of men and women on the threshold of a new millennium, understanding these Books of Hours will help us to better comprehend that 'Global Community' which now holds our own fascination. As we view the miniatures from the Connolly Hours, we are now in a unique position to reflect not only on what they meant to their original owners, not only on what they mean artistically for their period, but on what they mean quite personally to us as well today.



Selected Bibliography of Works Consulted

- Backhouse, Janet. *The Illuminated Manuscript* (London: Phaidon Press Ltd., 1979).
Harthan, John. *The Book of Hours* (New York: Thomas Y. Crowell Company, 1977).
Wieck, Roger S. *Time Sanctified: The Book of Hours in Medieval Art and Life* (New York: George Braziller, 1988).

I would like to thank Professor Virginia Reinburg for her helpful suggestions and corrections on an early draft of this chapter. Any errors, of course, are due to my own oversight.

The Connolly Book of Hours

John J. Burns Library, MS 86-97
France, fifteenth century
Vellum, 159 leaves, 6 $\frac{1}{8}$ x 4 $\frac{1}{8}$ in. (10.5 x 15.5 cm.)
1 column, 18 lines, in Latin and French,
15 large and 14 small miniatures with foliate borders

Text

Calendar (ff. 2-13v)
Gospel Lessons (ff. 15v-20)

Obsecro te (ff. 20v-23)
O intemerata (ff. 23v-25v)

Hours of the Virgin (ff. 26-83v)

Matins
Lauds
Prime
Terce
Sext
None
Vespers
Compline

Penitential Psalms and Litany (ff. 84-99v)

Hours of the Cross (ff. 100-102v)
Hours of the Holy Spirit (ff. 103-105v)
Office of the Dead (ff. 106-143)

Fifteen Joys of the Virgin (ff. 143v-148)
Seven Requests to Our Lord (ff. 148v-151)
Prayer to the Holy Cross (f. 151v)

Suffrages of the Saints (ff. 151v-156)

Miniatures and Folios

March (f. 4)
St. John on Patmos (f. 15v)
St. Luke (f. 16v)
St. Matthew (f. 18)
St. Mark (f. 19v)

Pietà (f. 20v)
Madonna and Child (f. 23v)

Annunciation (f. 26)
Visitation of Elizabeth (f. 46)
Nativity (f. 56)
Annunciation to the Shepherds (f. 61)
Adoration of the Magi (f. 65)
Presentation in the Temple (f. 69)
Flight into Egypt (f. 73)
Coronation of the Virgin (f. 79)

David Admonished by Nathan (f. 84)
Litany of the Saints (f. 96v)
Crucifixion (f. 100)
Pentecost (f. 103)
Burial Service (f. 106)

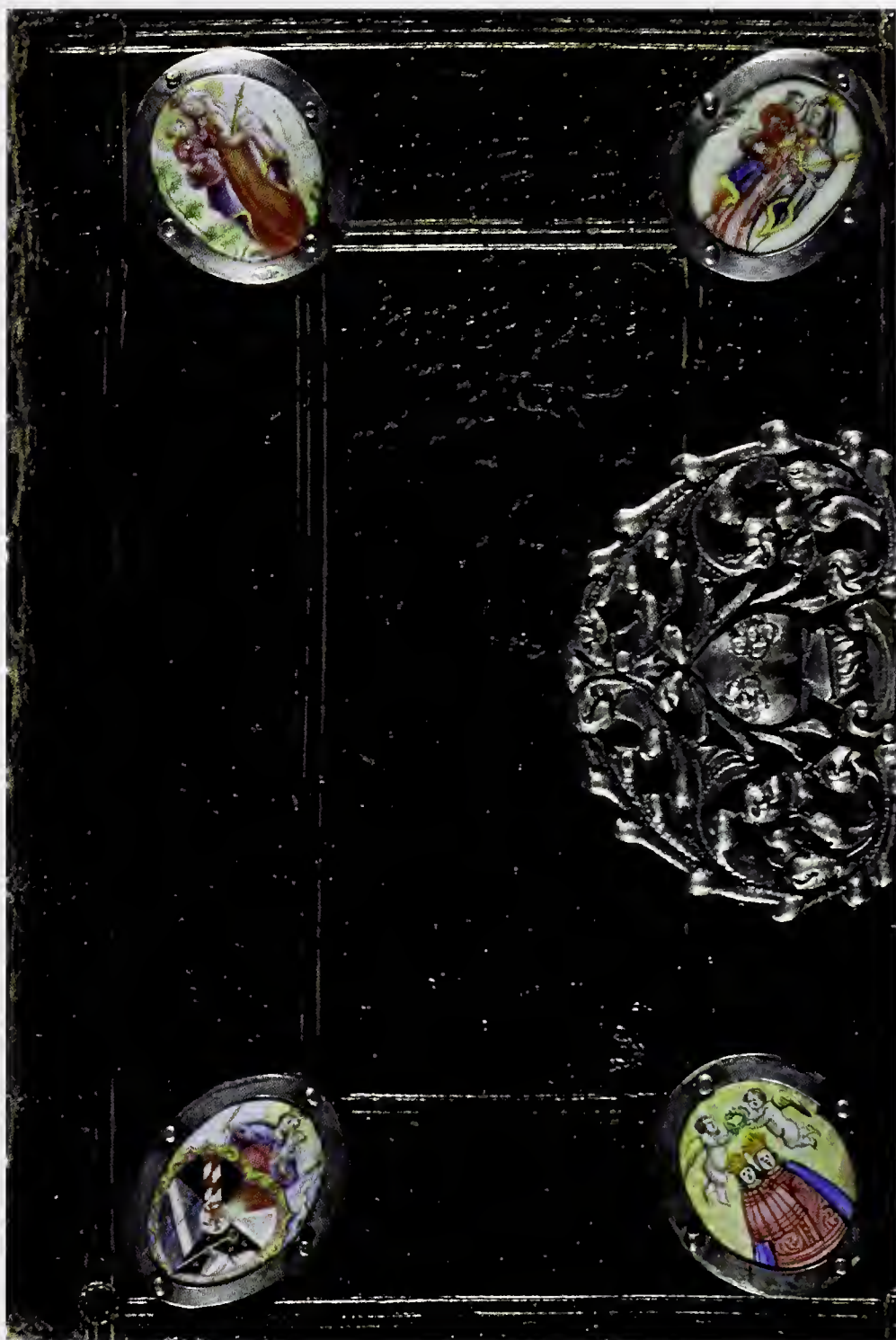
Madonna Enthroned (f. 143v)
Trinity (f. 148v)

St. Michael (f. 151v)
St. John the Baptist (f. 152)
St. James (f. 152v)
St. Christopher (f. 153)
St. Sebastian (f. 153v)
St. Anthony (f. 154)
St. Nicholas (f. 154v)
St. Catherine (f. 155)
St. Barbara (f. 155v)

1. Cover Couverture

Many medieval Books of Hours were rebound over the years. The binding of the Connolly Hours with its marbled endpapers probably dates to the seventeenth or early eighteenth century. The cover is full black leather with simple gold tooling. On the spine are five raised bands created by the sewing supports, extensions of which are laced into the spine edges of the boards. (This laced board structure is typical of almost all European book binding until the mid-nineteenth century.)

It is evident that this Book of Hours was considered a precious possession, for at a later date the front cover was embellished with the addition of four silver-rimmed enamel miniatures of the Virgin Mary and an ornate silver clasp.



Reflection

by Shari Taylor Grove

Having viewed the exquisite illuminated images of this Book of Hours prior to seeing the dark leather cover, I immediately find myself thinking: “Never judge a book by its cover.” This cover by its very nature invites questioning since it is incongruent with the contents. Within seconds, my pragmatic mind takes over and I decide that the worn book cover protects the illuminated pages and that the clasp signals a message of privacy and a warning against invading sacred space. The clasp serves to remind me of my own diary with its lock and clasp. I find myself wondering who made this cover, when and under what conditions. Focusing on the silver-rimmed enamel miniatures, I think about my love of art and museums, as well as our human desire to adorn or embellish that which is sacred and personal. If only books could talk...

Pondering and viewing the cover, I conjure thoughts of my own life and reflect on my love of books both as a librarian and a reader. Briefly, I contemplate the future of the Connolly Hours, but the ambiance in Burns Library aborts such concerns by providing the proper setting in which to examine and appreciate this beautiful work.



2. Calendar: March Calendrier: Mars

Every Book of Hours begins with a Calendar that indicates the feasts of the saints as well as the feasts of the Church. Here we have the first of two pages of the Calendar for the month of March, a period with no 'gold letter' feast days, only celebrations for the lesser saints as named in alternating blue and red ink. Note that the days of the month are not numbered, but are indicated using the Roman system of kalends, ides and nones (three fixed points in each month). The large letters KL (for Kalends) are always given at the head of the month. The Roman numbers in the left-hand column are used to calculate the date of the Paschal moon (and the date of Easter). The days of the week are indicated in the second column with the letters a to g. To the right are listed the names of the saints.

[folio 4 recto]

Reflection

Rebecca M. Valette

It is hard for me to imagine living without a calendar. How would I “organize my life” without one? My own calendar for the month of March is a large page with empty boxes which quickly get filled in with “important” notations, such as the dates of spring vacation, faculty meetings, doctor appointments, dinner invitations, birthdays. For the owner of the Connolly Hours, the calendar organized her (or his) devotional daily life by providing another type of “important” information: the feasts of the Church.

Even today the French calendar, as distributed by many secular organizations, such as the post office and other companies promoting their services, is a listing of holidays and the feast days of the saints. My husband is French, and in his family one never celebrated birthdays; instead there was a special meal and dessert prepared for one’s ‘fête’ or Saint’s Day. Nobody quite knew the ages of parents or grandparents, since the ‘fête’ was not linked to a date of birth. But everyone knew that Jean (John) was feted on June 24, Pierre (Peter) on June 29, and Grand-mère Joséphine on March 19 (St. Joseph). Unfortunately, Rebecca was not on the calendar!

Although not all the saints’ names on this page of the Book of Hours are familiar today, French readers can easily identify the ‘fêtes’ of Saint Casimir (March 4), Sainte Perpétué (March 6), Sainte Françoise (March 9), and Saint Grégoire (March 11).

3. Saint John on Patmos Saint Jean à Patmos

St. John the Evangelist was the youngest of the Apostles. He and Peter were the two sent to Jerusalem to prepare the Last Supper. He was the only apostle to remain at the foot of the Cross to witness his Lord's agony, and it was to him that Jesus entrusted his mother Mary.

It was years later at Ephesus that, according to tradition, he wrote his account of Jesus' life. In the Book of Hours we read the opening verses of his Gospel: "In the beginning was the Word, and the Word was with God, and the Word was God..." (John 1:1-14).

In this illumination, the largest of the four introducing Gospel passages, John is shown, accompanied by his symbol, the eagle, seated on the Greek Isle of Patmos where, again according to tradition, he received divine inspiration for the Book of Revelation.



Reflection

By Robert K. O'Neill

If the four gospels, John's opening lines are certainly the most original and intriguing. While biblical scholars may ponder and argue the meaning of "Word," usually in connection with its intellectual reflection on the divine nature of Christ, I prefer to think of these opening lines in connection with Christianity as the religion of the book. In spreading the "Word," Christians beginning in the third century turned to the codex manuscript. It was compact, efficient, attractive, user-friendly, portable, and even easy to conceal if this proved necessary, as it often did. You could flip through its pages for easy reference, make notes on the margins, and decorate its leaves to taste and budget. The old scrolls were simply no match for the codex book. Indeed, despite all the advances in technology over the past two millennia, the codex or book format remains extraordinarily popular and useful. Little has changed. We print on paper rather than write on parchment, but aside from minor improvements in indexing and the like, books of today look amazingly similar to the ones the early Christians took with them on their travels. Yet modern books seldom can equal the extraordinary beauty of the illuminated codex manuscript represented by this French Book of Hours. Nor can any computer-generated text simulate the tactile, aesthetic and spiritual pleasure derived from leafing through an original, illuminated manuscript on vellum.

4. Saint Luke Saint Luc

According to tradition, St. Luke the Evangelist was a practicing physician in Antioch when he first met St. Paul and became converted to Christianity. He subsequently traveled with St. Paul in Asia Minor, Greece and Rome, writing the Acts of the Apostles and, of course, his Gospel which reflects not only the teachings of St. Paul but also is thought to be based on the eyewitness accounts of the Virgin Mary.

Here in the Book of Hours we have an excerpt from Luke's narrative which describes the Annunciation (Luke 1:26-38).

In the miniature, St. Luke is shown in the act of writing his Gospel, accompanied by his symbol, the ox.

[folio 16 verso]

Reflection

By Elizabeth S. White, R.S.C.J.

This page of the Book of Hours presents the opening lines of the story of the Annunciation and a picture of St. Luke, the Evangelist, to whom we owe most of the Gospel accounts of Jesus' infancy and childhood. St. Luke was, according to tradition, a painter as well as a physician; he appears here, handsome in red and blue and gold, in a fine tiled chamber with two arched casements. He has an open book on his knees, for even if he did not personally witness the events told in his Gospel, he has researched, gathered, and organized his material, and has written it down for us, as he says, "in an orderly sequence." He and his symbol, the ox, look at one another gravely: surely we can trust a narrator who speaks, with such serene authority, of the glorious miracle that took place "in a town of Galilee named Nazareth" with the coming of Gabriel. The history that follows—of Jesus' life, of the life of the church—is salvation history: the salvation once promised to Israel and now expanded to include all humanity in its vast scope. In time, this history reaches back into the most distant past, as the New Law fulfills the Old, and forward to the 'parousia' for which each day, here and now, must be a preparation, lived in the light of Grace.

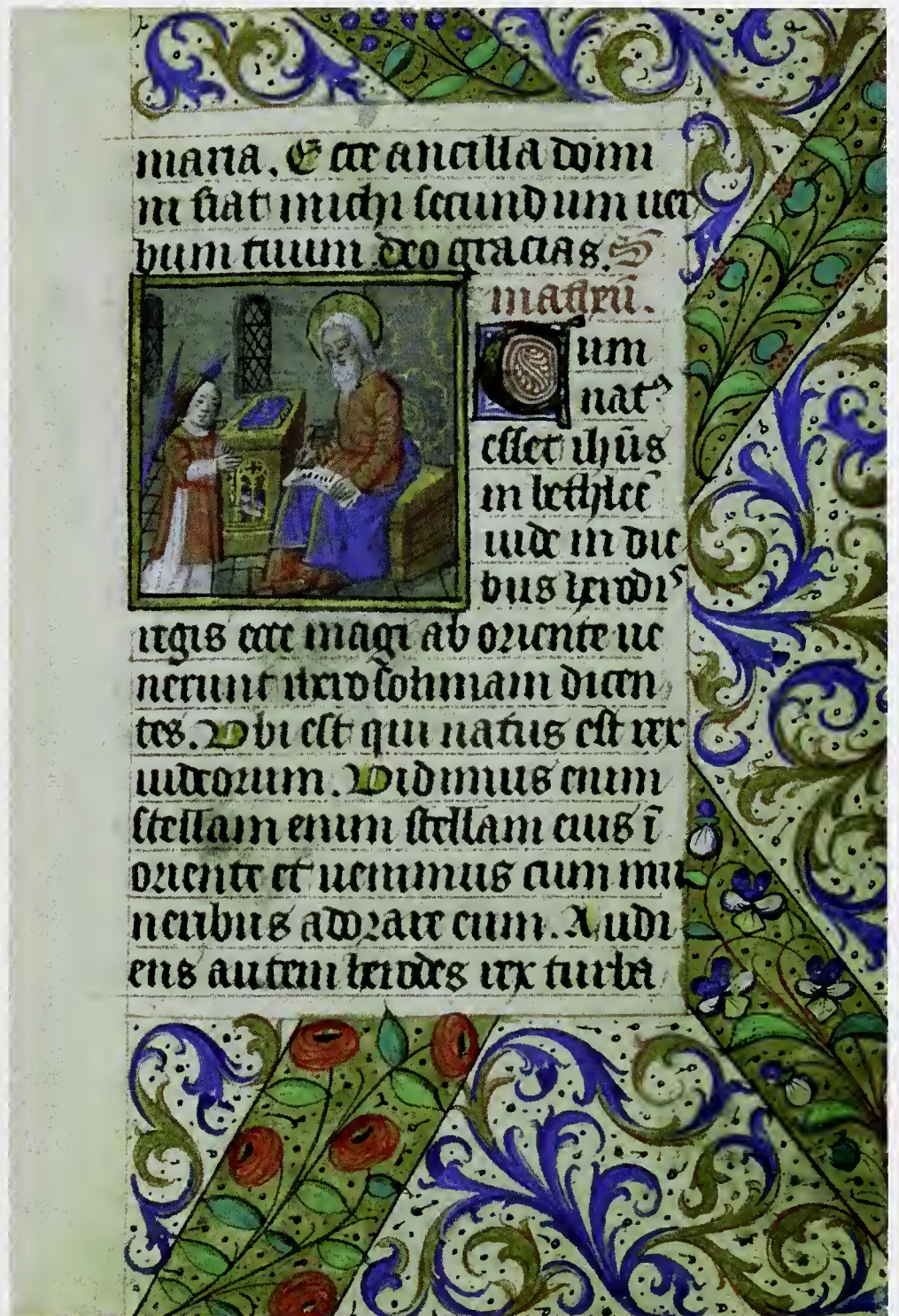
5. Saint Matthew Saint Matthieu

St. Matthew the Evangelist was a tax collector when Jesus called him to become an Apostle. According to medieval tradition, it was thought that he composed his Gospel within the twenty years following his Lord's death and resurrection. Writing primarily for the new Jewish Christians in the Aramaic language (a form of Hebrew), he showed how Jesus through his life and teachings fulfilled the prophecies of the Old Testament.

Here in the Book of Hours we have the Gospel Lesson for the Feast of Epiphany which tells of the visit of the Magi (Matthew 2:1-12).

In this illumination, St. Matthew is shown seated in his room, writing his Gospel under the observant eye of his symbol, the angel.

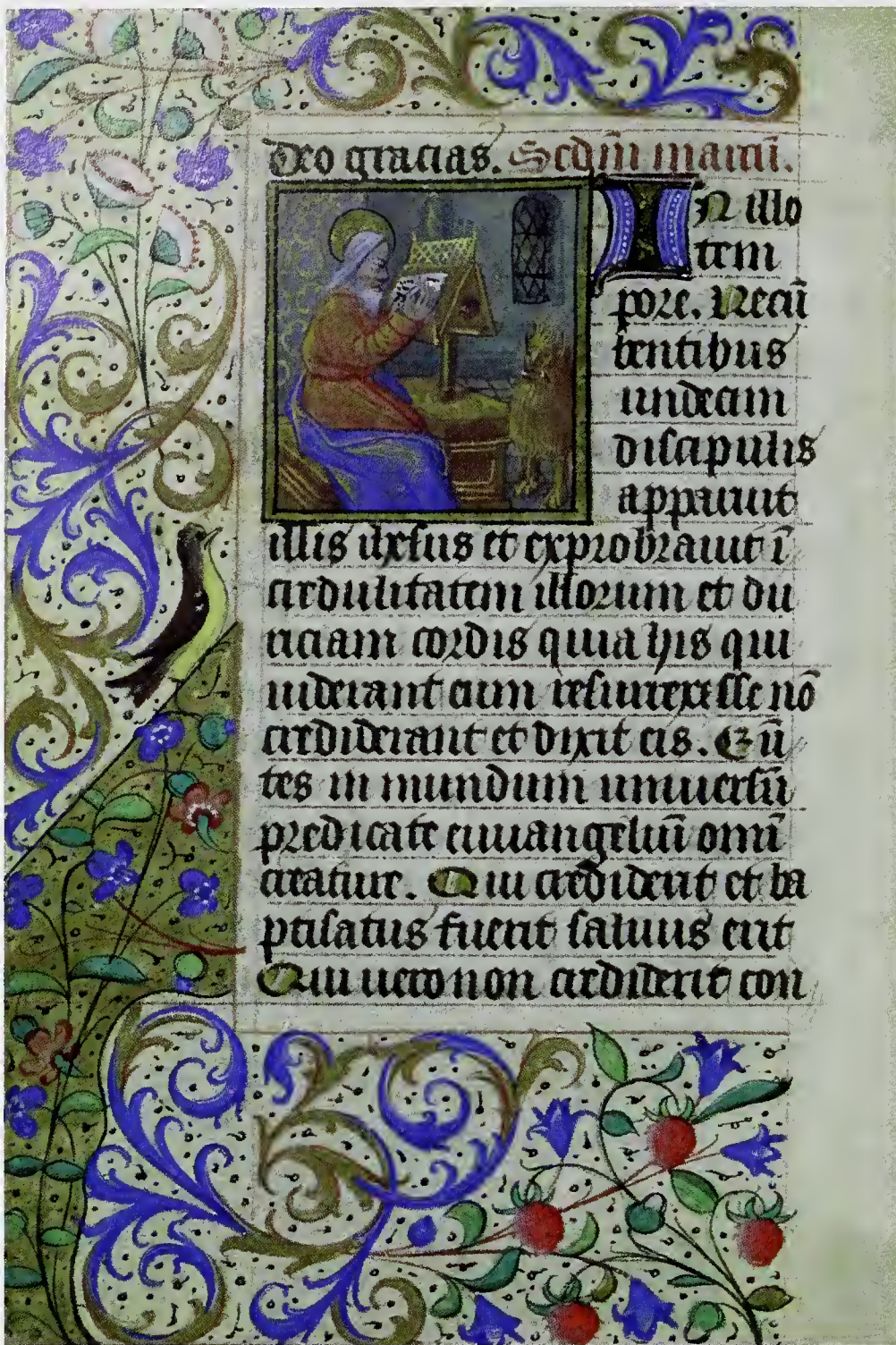
[folio 18 recto]



Reflection

By Norman Araujo

To the extent that St. Matthew writes “primarily for the new Jewish Christians,” he presents Christ in a Judaic light, casting Him as the Messiah of the Jews. His lineage commencing with Abraham and His descent from David are firmly and insistently established: indeed, the virgin birth makes Him at once, miraculously, the son of David and David's Lord. But what has always appealed to me personally is the strikingly universal characterization, in this Gospel, of the significance of Christ's coming and His teachings. If, on the one hand, He fulfills Old Testament prophecies about the Jewish Messiah, on the other hand, He appeals to non-Jews, to the Gentiles. They too can gain access to the kingdom of God along with the representatives of the chosen people. That is to say, in Christ's eyes, to recall the words of St. Paul in Galatians 3:28, there is neither Jew nor Greek, bond nor free, male nor female. The importance of this sublime fact to the social and spiritual debate of our age is crucial. In seeking to address racial tensions and divisions, we have generally stressed the need to recognize “diversity.” While this approach may lead to some enlightenment, I would submit that Christians might, with greater spiritual conviction and persuasiveness, argue not our diversity but rather our sameness before God as the spiritual bond that, in the most fundamental sense, and in spite of our diversity, makes us all equal.



6. Saint Mark Saint Marc

St. Mark the Evangelist was one of the earliest disciples, helping the apostles carry out their missionary work throughout the Roman Empire. Tradition tells that he traveled from Jerusalem to Cypress to Greece, spending time in Rome where he wrote his Gospel. St. Mark died in Alexandria, Egypt, in 68 A.D. In the ninth century, Venetian soldiers stole his body and it now lies in the basilica that bears his name.

Here St. Mark is depicted at his writing stand with his symbol the lion at his feet. Just as the lion roars in the wilderness, so did the voice of John the Baptist, as described in Mark's Gospel, cry out in the desert. Here we read the Gospel Lesson for the Feast of the Ascension (Mark 16:14-20) where the risen Christ exhorts his apostles to go out into the world of men.

[folio 19 verso]

Reflection

By J. A. Appleyard, S.J.

Peter was dead and the Christian community in Rome was experiencing bloody persecution when, according to scholars, Mark began to write his gospel. It must have been a story he had heard often in his journeys with Paul and in the years he and Peter had worked together in Rome. When he sat down to write, he put together a lean narrative, which moves quickly from Galilee and the announcement of Jesus' mission to Jerusalem and his death and resurrection. Two themes stand out: the portrait of Jesus as Son of God who is also a passionate and vulnerable leader and the challenge of being a disciple of this Jesus. Mark, more than the other gospel writers, insists that Jesus' call means to follow him in glory by way of the mystery of the Cross. It must have been a powerful idea for the old man writing in Rome, watching friends die, seeing the community of believers scattered, and remembering what it had been like to meet Jesus, to witness the awesome events in Jerusalem when he was put to death, and then to experience what Jesus' promise meant at the very moment when death seemed sovereign. The fifteenth-century artist pictures him in a comfortable setting with a rather companionable lion, but from the story he tells we can imagine that the plain-spoken, sincere writer is thinking about his own impending death and the meaning Jesus' story has given to his life.

7. Pietà

Vierge de Pitié

This image of the Pietà introduces the “Obsecro te,” one of the two most popular prayers of the Middle Ages (see pp. 50-51). The first part of the text reads almost like a litany to Mary, Mother of God, listing her attributes and reviewing her life from the joyful time of the Annunciation to the sorrowful death of her Son on the Cross. Traditionally in Books of Hours, this prayer is illustrated with a Madonna, thus emphasizing the happiness of motherhood. The placement of the Pietà here is quite rare. This particular miniature is even more unusual since included in the traditional scene of the Mary sorrowfully holding the body of Jesus is a second woman clothed in a red robe: Mary Magdalene, the repentant sinner. [folio 20 verso]



Reflection

By J. Donald Monan, S.J.

Thanks to the enduring power of Michelangelo's work, the figure of the Pietà is as familiar to the dawning twenty-first century as it was to Medieval times. In each recurring representation, the threefold purpose of Christian art—to teach and to move the beholder through visual beauty—finds powerful expression. In this rare rendition of the Pietà, however, the artist paints in an additional figure uncommon to most Medieval representations of the sorrowing mother. With the inclusion of Mary Magdalene, the artist introduces the Gospel figure who had come to symbolize fallenness and redemption, faith's sorrow and its certainty of rebirth. In the Book of Hours, then, Magdalene is not a lone figure; she represents each individual of the Christian family moved to recite the “Obsecro te,” a litany of praise and a plea for assistance and counsel.



8. Madonna and Child Vierge à l'Enfant

The second popular prayer which is almost always found at the beginning of a Book of Hours is the "O intemerata" (see pp. 51-52). This prayer is addressed to both Mary and John, the beloved Apostle, evoking the scene at the foot of the cross where Jesus joined them as 'mother' and 'son.' In the Connolly Hours, this prayer is illuminated with a Madonna, in contrast to the more typical image which would depict a crucifixion scene. We see Mary seated on a throne, looking lovingly at the Child Jesus whom she holds on her knees. A prayerful angel stands in adoration. It is interesting to compare this illumination with that of Reflection 22 (p. 38) where the Madonna is being entertained by two angel musicians. [folio 23 verso]

Reflection

By Daniel E. O'Sullivan

I, John

Aquaeductus aquae vitae
 Vasque spei mundi, Ave,
 Exemplar, example, exception,

Mediatrix marvelous
 And mother mine!
 Reeling,
 I ponder,
 Anxiety feeling, a

Girl
 Reeling yet ready
 At once to accept forever
 The startling
 Invitation of
 Angels to Beget Being. O

Paradox, O
 Luminous and lonesome
 Enigma on whose word the Word
 Nothing, and Everything depends,
 Ausculto.

9. Annunciation L'Annonciation à la Vierge

Here begins the most important section of the manuscript: the Hours of the Virgin (see p. 52). Matins, the first of the canonical hours, is introduced by this exquisite picture of the Annunciation in which the archangel Gabriel announces to the Virgin Mary that she will bear a child who shall be called the "Son of God" (Luke 1:26-38). Mary is depicted here as a model of piety for medieval women: the angel has apparently interrupted her as she was reading her Book of Hours.

Below the miniature, in Latin, are written the opening versicle and response of the first canonical hour: "Domine labia mea aperies. Et os meum annuntiabit laudem tuam." (Lord open my lips. And my mouth will announce your praise.)

[folio 26 recto]



Reflection

By Pamela Berger

This depiction of the Annunciation, framed with slender Gothic columns and a floriated arch, is charged with symbolism. Set in a monumental stone room reminiscent of the portal of a church, the scene opens to a green springtime landscape background (the feast of the Annunciation takes place on March 25th) receding into a hazy blue distance. The back wall here, as in many other illustrations in this manuscript, is adorned with a richly embroidered tapestry. Though the objects in the space appear typically "domestic," they have a deeper meaning. The vessel containing the lilies stands for the Old Testament supporting the flower of the New Testament; the white color of the blossoms is symbolic of the Virgin's purity; the draped bed with its red curtains alludes to conception; the open book on the Virgin's prie-dieu refers, in this late medieval period, to the new concept of Mary as one who reads and studies, a motif which provided an intellectual role model for Christian women at this time. The angel points to heaven from whence emanates the divine golden light symbolic of the wondrous source of the life that is about to become part of the material universe through the Virgin's womb. At a time when science is probing relentlessly into the physical and material components of the essence of life, we reflect on the belief that life in all its forms remains a deep mystery which we mortals may never truly understand.



10. Visitation La Visitation à Elisabeth

Lauds, the second canonical hour, is usually introduced with a scene illustrating the Visitation. At the Annunciation, the archangel Gabriel had assured Mary that with God nothing was impossible and told her that her aging cousin Elizabeth, was already six months pregnant. Mary immediately set out to visit her cousin, who lived in a hilly area of Judah. In this traditional rendering of the encounter of the two women we watch as Elizabeth reaches out to touch Mary, saying: "Blessed art thou among women and blessed is the fruit of thy womb." Mary responds with the prayer now known as the Magnificat: "My soul doth magnify the Lord..." (Luke 1:46-55).

In the background are two angels, the one on the left most probably Gabriel who had announced the birth of both John and Jesus.

[folio 46 recto]

Reflection

By Matilda Bruckner

In a rugged landscape, watched over by angels whose upraised hands direct our attention, two women meet. Luke tells their story: after many barren years, Elizabeth is pregnant with John, who will prepare the way for Mary's son Jesus. We cannot see much of the women's bodies, covered over by heavy folds of clothing, but the angle of Elizabeth's knee, her veiled head and older face, clearly identify her, as she defers to the younger woman. At the intersection of all gazes, Mary stands upright, the tallest figure. The play of drapery opening around her extended arms already suggests the roundness her body will shortly assume. In medieval French literature, she is frequently invoked as the one who bore Jesus. Rutebeuf's Saint Mary the Egyptian prays to her namesake, calling her bearer and gate, 'portière' and 'porte.' In Villon's prayer to "Notre Dame," his mother calls upon the "Virgin bearing without rupture/the sacrament celebrated at Mass." Here, at the very center of the center, our eyes follow the movement of the women's hands. As Elizabeth's arms reach out, Mary's extended left hand touches the belly of her kinswoman. That is the gesture that most touches me. With the weight of that touch the medieval illuminator conveys a sense of the Incarnation for Christian believers, but he also moves women of any faith who have shared the very human wonders of pregnancy and birth.

11. Nativity La Nativité

The third canonical hour, Prime, is illustrated by the Nativity scene (Luke 2:1-7). The baby Jesus had been traditionally depicted in the company of an ox and an ass in accordance with the prophecy of Isaiah (1:3): "The ox knoweth his owner and the ass his master's crib". By the fifteenth century, when this miniature was painted, it had become traditional to portray Mary and Joseph in adoration of the Christ Child, with the ox and the ass given less prominence. The Baby Jesus was no longer depicted in a crib wrapped in swaddling clothes, but was shown in his nude innocence lying on a fold of Mary's mantle and thus linked to her. The heavenly light emanating from the Christ Child overpowers the simple candle held by Joseph.

In the background of this picture is a fanciful medieval rendering of the walls of Bethlehem where there was "no room at the inn."

[folio 56 recto]



Reflection

By Christopher S. Kiely

When I was small, the birth of the baby Jesus meant one juvenily important thing: Christmas with its festivities. Since that time, the Nativity—'la Nativité'—has come to symbolize so much more. This Nativity is representative of new life, not only literally, but metaphorically as well. The birth of Christ falls just before the New Year, when we, as individuals, are invited to reflect upon our lives over the past year, in hopes that we can better model them on the life of Jesus. It is also an occasion for us to be thankful for the many graces we have received.

This illumination depicts Mary and Joseph in front of the barn, where Mary bore the Son of God and had laid him in a manger—'un mangeoire'—quite literally a place to feed animals. In the background are the walls of the great city of Bethlehem where there was no room available to house a woman about to give birth. Mary and Joseph are in adoration before this new child whom we see radiating the light of his humble nobility, this child who will one day change the world. Also looking on are the ass and ox whose breath helped to keep the baby Jesus warm during the winter night of his birth. Like the peasants peering over the wall, I too am touched when I see the Nativity, a scene that ever reminds me of the importance of family, love, and humility.



12. Annunciation to the Shepherds L'Annonce aux Bergers

The miniature for the third canonical hour of Terce depicts the Annunciation to the Shepherds, as related in Luke (2:8-20). The shepherds are in the fields at night with their flocks, when suddenly there is a great light, and the angels appear to announce the birth of Christ in Bethlehem. In this miniature, we see two male shepherds, somewhat worried, looking up at the angels who hold a scroll with an illegible text which we can imagine as the hymn "Gloria in Excelsis Deo." To the left there is a female shepherd holding a small lamb on her lap, evoking a comparison to Mary and the infant Jesus, who would later be called the "lamb of God". Although this angelic annunciation to the shepherds occurs at night, the artist shows the heavens as luminous as in daytime.

[folio 61 recto]

Reflection

By Marian Brown St. Onge

When my desk at home I have a small framed print by the French painter Millet, entitled "Shepherdess Knitting." I often look at it with pleasure because the image of a shepherdess calls to mind the many roles women have played throughout the ages. The painting of the Annunciation to the Shepherds in this Book of Hours reminds me of my picture because the motif of the shepherdess holding a baby lamb in her lap suggests the Virgin Mary with the newborn Christ Child. Unlike the pretty shepherdess in this Book of Hours who along with two shepherds—and their sheep dog!—is receiving the angels' glad tidings, my shepherdess is alone, seemingly deep in thought, her flock and sheep dog behind her on a broad empty plain. The black and white print belonged to my grandmother, Mary Fullerton Brown, who died at 81 in 1948, three years after I was born. I came upon the image many years later when I opened her worn copy of the Aeneid and found it there, along with a hand-written sheet of Latin vocabulary. Mary was married to a Minneapolis doctor and raised five children. My father once told me how—as a respite from the rough and tumble of her "flock"—his mother would sometimes disappear quietly to the attic, pull up the attic steps behind her, and sit in a rocking chair reading. I like to imagine that Virgil's text and Millet's image of the simple shepherdess nourished my grandmother's interior life the way the Hours of the Virgin and this lovely painting with the Latin prayer inspired the mid-morning devotions of another woman long ago.

13. Adoration of the Magi L'Adoration des Mages

The fifth canonical hour of Sext is illustrated by the Adoration of Magi. According to Matthew's Gospel (2:1-11), which is cited at the beginning of the Book of Hours, the three Magi, led by a star, came from the East seeking to pay homage to the newborn king of the Jews.

By the thirteenth century, tradition had given the kings separate identities. Caspar, the youngest, was always depicted as clean-shaven. Balthasar was portrayed as a mature man with a dark beard, and Melchior as the oldest with a long white beard. In this miniature we see that Melchior has removed his crown and is offering a gift of gold to the Infant Jesus. In the background, Balthasar and Caspar are shown presenting their gifts of frankincense and myrrh in cruciform containers, thus foretelling the Passion.

[folio 65 recto]



Reflection

By Robert VerEecke, S.J.

As the choreographer for "A Dancer's Christmas" which has been presented each year since 1980 at the Boston College Robsham Theater, I have been inspired by the biblical stories of Christmas that inform and inspire us. Over the years I have been influenced in my choreography by different musical and pictorial renditions of the story. One of the most significant, was Respighi's "The Adoration of the Magi," inspired by the Botticelli painting of that same name. Although very different from the "Book of Hours" portrayal of this biblical scene, since it is a larger canvas that is filled with many characters, still this Renaissance painting shares with its medieval ancestor the sense of "homage" before the Christ-child. Both also depict the presentation of the gifts of the Magi. As I contemplate the rendition of the Magi in the Connolly Hours, I see all these characters coming to life in a swirl of movement and color, the Magi and Joseph, dancing the heavenly "round" dance, encircling Madonna and Child in joyful celebration and adoration.

14. Presentation in the Temple La Présentation au Temple

The illustration for the sixth canonical hour of None is the Presentation in the Temple, as described in Luke (2:22-39). In accordance with Mosaic law, forty days after giving birth, a mother would go to the temple for purification and to present her son together with an offering of two turtledoves. Here we see Mary bringing the child Jesus to Simeon who had been told by God that he would not die until he had seen the Messiah. Following medieval tradition, Simeon is depicted here as the high priest. Mary is followed by two handmaidens, one with a basket of turtledoves and the other with a candle, symbolizing the blessing of candles which had come to characterize this feast day. In the background we see Joseph and the prophetess Anna who recognized Jesus as the long-awaited Redeemer of Israel.

[folio 69 recto]

Reflection

By Nathalie Drouglazet

The commemoration of religious events allows members of the community to affirm their sense of belonging. What I find interesting is to see the resonance of religious ceremony within popular tradition. One such example in France is the celebration of Candlemas or the Feast of the Purification which we call 'La fête de la Chandeleur.' During the Mass on this important French holy day, the priest recalls that Simeon took the child Jesus in his arms and presented Him as "a light for revelation to the Gentiles" (Luke 2:32) and asks us to remember the entrance of this light of hope into the world. I have always admired the inclusive nature of this particular Gospel.

If we look on the left hand side of the illumination, we can see that the handmaiden is carrying a lighted candle. As children, my brother Eric and I would bring candles to Mass for the priest to bless and light. In fact it was a family ritual that every year our grandmother would give each of us candles for the 'Festa Candelarum.'

Even those in my village who did not attend church on February 2 would celebrate by making crepes that evening, for eating crepes at the Chandeleur, as the proverb goes, "brings a year of happiness." In fact if you perfectly flip a crepe in the pan with your right hand while holding a coin in your left hand, you will "have money all year around." Who would want to miss that opportunity?

15. Flight into Egypt La Fuite en Egypte

The seventh canonical hour of Vespers is traditionally illustrated with the Flight into Egypt, an important theme in medieval art. After the departure of the Magi, Joseph was warned in a dream that King Herod was planning to kill the child Jesus, so he guided his family to safety in Egypt (Matthew 2:13-15).

This miniature is a typical medieval depiction of the scene. Mary and the infant Jesus are shown riding on an ass which is led by Joseph. Behind them is a prayerful guardian angel sent to protect them on their journey. To the right, in the background one can distinguish two men in the fields sowing wheat. In the far distance are the walls of Bethlehem where Herod's soldiers are massacring the Holy Innocents.

[folio 73 recto]



Reflection

By Timothy M. Sullivan

In our modern era, we identify with many figures, especially those who lead secular lives. In the United States, we are inundated by players in the political arena who aspire to public self-portrayal as the “Common Man.” And only recently upon the untimely death of Princess Diana did the term “The People’s Princess” come into popularity. During the Middle Ages, people most identified with Mary. She was the maternal figure, the intercessor with Christ, human, yet divine.

A vast apocryphal literature sprung up in the Middle Ages to assuage the thirst of those who wished to know more about the ‘Dei genitrix,’ the Mother of God. One of these stories relates an episode during Mary’s flight into Egypt as she and Joseph are running away to protect the baby Jesus from Herod’s soldiers. En route, they pass peasants planting wheat. Mary tells the men to admit to her pursuers that they saw her pass “while they were sowing their grain.” Once Mary and Joseph are out of sight, the peasants watch in astonishment as their grain miraculously grows to maturity. When Herod’s soldiers appear and hear the peasants’ response, they assume that the Holy Family passed that way many weeks ago and turn back, thus sparing the Christ-child’s life.

It is not surprising that in the medieval period, when grain was the main staple in the diet of most of Western Europe, an image such as this would have been an object of great veneration.



16. Coronation of the Virgin Le Couronnement de la Vierge

Compline, the eighth and last canonical hour, is most frequently illustrated with the Coronation of the Virgin. It was a widely held Christian belief that upon her death Mary was assumed into heaven body and soul. Therefore, it was found only fitting that Mary be crowned and revered as Queen of Heaven.

In this image the Virgin is depicted kneeling before God the Father from whom she has just received her crown. He is blessing her with his right hand, while in his left hand he holds the orb, symbolizing the world he has created. Two winged angels prayerfully observe the scene while on the balcony two other angels are singing the hymn of praise which has been inscribed on their scroll.

[folio 79 recto]

Reflection

By Megan Carroll Shea

This illumination, the Coronation of Mary, calls to mind the duality of the Blessed Virgin: earthly woman and mother who was born and gave birth, and Mother of God, the Immaculate Conception who ascended body and soul to be crowned the Queen of Heaven, the perfection of humanity and our intercessor with her Son.

I am first struck by the contrast between Mary's bright blue and gold robe with the earth tones of the other figures and the flora and fauna in the rinceau. Unlike on other pages that depict Mary on earth, here she does not blush or bow her head. Her head is erect and she looks straight forward with her eyes cast slightly downward. She evinces a certain regality, a humble nobility. Yet, decorative elements, such as a loop of cloth hanging from the throne, a cushion tassel, and folds in her garments, remind me that Mary—although without sin—was a young, simple woman and a mother. I reflect on how these roles of woman and mother are in and of themselves blessed, earthly, and important to our understanding of Mary's role in saving human grace.

Having myself grown from a girl into a woman and given life to another, soon for a second time, I am moved that Mary experienced the physical sensations and the emotions that I have experienced. How incredible to share these with the Blessed Mother.

17. David Admonished by Nathan David et Nathan

The Old Testament tells how David, coveting the beautiful Bathsheba, sent her husband Uriah into battle and certain death so that he could take her as his wife. The Lord was displeased and sent his prophet Nathan to reprimand David, accusing him of murder (2 Samuel 12) and foretelling the death of their firstborn son. Grief-stricken and penitent, David composed Psalm 51, "Miserere". Of the union of David and Bathsheba was born a second son, Solomon, through whom St. Matthew traces David's lineage down to Joseph, and then Jesus.

This image portrays the penitent King David, with his crown and harp on the ground. He is kneeling next to his throne before Nathan who is pointing to the hovering angel as a sign that he has been sent by God.

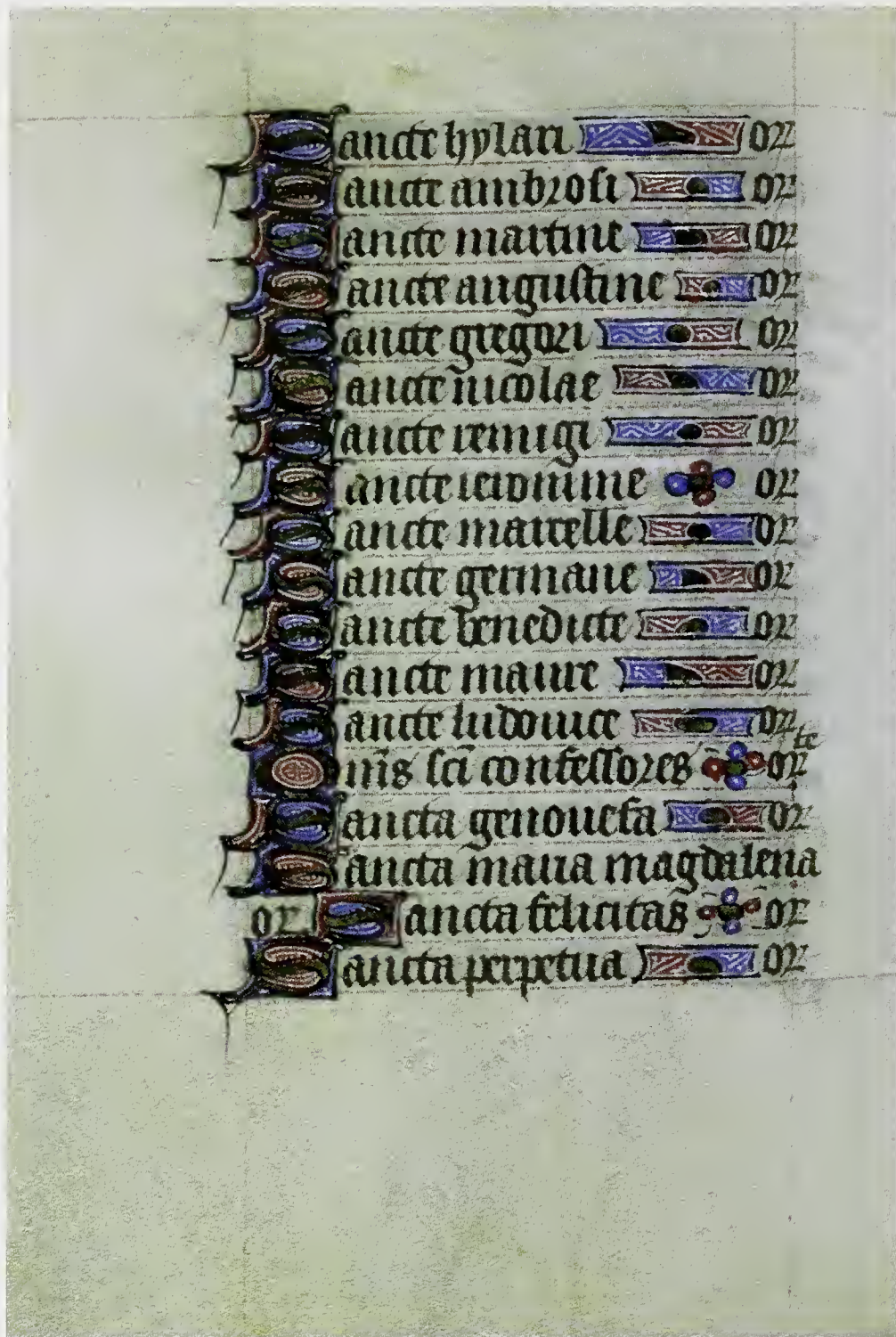
[folio 84 recto]



Reflection

By Dwayne E. Carpenter

Monarch. Warrior. Statesman. Musician. Giant-killer. Although all of these qualities are amply combined in the person of David, lesser mortals must be content with more mundane talents. Fortunately for most of us, David's wandering eye for Bathsheba, followed by his terse confession before Nathan the prophet—"I have sinned before the Lord"—enable us to identify with the king's human frailties and subsequent plea for forgiveness. In the above miniature, which precedes the "Seven Penitential Psalms," David abandons his regal trappings of crown and throne, thus demonstrating that he has no special claim, no unique merit before God. In his need to repent, David no longer appears as the august king of Israel but as Everyman. He realizes that just as wrongdoing is a diminution of one's being, as the Hebrew word for sin, 'het,' signifies, repentance or 'teshuvah,' denoting renewal, provides the means for anyone—king or commoner—to achieve a fresh start.



18. Litany of the Saints La Litanie des Saints

The Litany of the Saints immediately follows the Seven Penitential Psalms. As each saint is named in Latin, the response 'Pray for us' ("Ora pro nobis" or the plural "Orate pro nobis") is given. In a Book of Hours, this section is almost never illustrated, although the initial letters are often highlighted with heavy gilt. On the page, these initials create a visual chain whose strong golden links give weight to the invocations and emphasize the spiritual power of the chanted litany.

[folio 96 verso]

Reflection

By Laetitia M. Blain

Through the centuries, in cathedrals, monasteries, country churches, parish assemblies, and family gatherings, a cry has been heard: all ye saints of God, pray for us. Voices plead to God in modal chants and humbled undulation through the intercession of those personages who lived holy lives many years ago. Nevertheless, praying the litany as a mantra—"ora pro nobis"—also reminds us of the "splendid nobodies" (as Elizabeth A. Johnson calls them) who went before us and who are not listed among the great number of canonized saints. Our lives are graced by God through this blessed "communion of saints": those in heaven and on earth, those who gave their lives in martyrdom in witness to their faith in Jesus Christ, those who lived extraordinarily ascetic and charitable lives, those who lived ordinary lives committed to the service of others, and those who are still among us constantly radiating Christ through their work for justice.

We pray the litany of old with new life because our hearts beat together to the rhythm of the repetition to connect us to the mystery of divine mercy. We sing a song of intercession asking to be united to that great chorus of saints, martyrs, ancestors, forebears, friends on earth and friends above.

19. Crucifixion La Crucifixion

Although the Hours of the Cross generally come immediately after the Hours of the Virgin, here they are placed after the Penitential Psalms and the Litany. This set of prayers is illustrated by a miniature of the Crucifixion, which is the principal image in Christian art. At the center, we see Christ on the Cross. At his right stands his Mother Mary, supported by the beloved apostle John (John 19:26-27). At his right are Roman soldiers with their centurion who have realized that Jesus is the Son of God (Matthew 27:54). In the sky one can see both the sun and moon, signifying a timeless, celestial atmosphere. At the foot of the cross lies a skull, which for the medieval artist represented the skull of Adam whose sin had brought death to the world.

[folio 100 recto]



Reflection

By Cynthia Nicholson Bravo

Who among us has not mourned the passing of a loved one or friend? Might not our public tradition of “waking” the deceased find its source here with Mary and John? As they were called to bear witness, so too do we testify to the significance of another’s life by our presence during calling hours. Arriving to pay our respects, we witness the family of the departed keeping watch, like Mary, in somber, quiet reflection. We offer our support, as John offers his to Mary. Thoughts of special experiences shared come to mind and we express to ourselves and to our fellow bereaved the importance to us of those moments. In the hour of sorrow, however, the full meaning of such moments isn’t always immediately evident.

Personally, it has been in contemplating this page that I have just now come to appreciate more deeply my friend Joe’s choice of responsorial psalm sung at his funeral more than two years ago—“God mounts his throne to shouts of joy; o sing your praises to the Lord”, an Ascension psalm, not the consolatory twenty-third psalm often heard. How similar the command of “Joe’s” psalm to the Latin prayer inscribed here—“God, open my lips and my mouth will proclaim your praise!” When declared within a setting of suffering and death, both texts empower those who mourn to reach beyond the despair and sorrow of the moment to the hope and joy of eternal life with Christ.

20. Pentecost La Pentecôte

The Hours of the Holy Spirit, which follow immediately after the Hours of the Cross, are typically illustrated with a miniature of Pentecost showing the descent of the Holy Spirit (Acts 2:1-4). Ten days after the Ascension of Christ into heaven, the Apostles were together in Jerusalem celebrating the Jewish feast of Pentecost, when they heard a loud noise like a rushing wind and were so filled with the Holy Spirit that they began to talk in different tongues.

During the Middle Ages, it was common to paint this scene with Mary at the center surrounded by the twelve apostles. Here, in the foreground to her right, we can also recognize John (without a beard) and Peter (reading a book). The Holy Spirit is depicted as a dove sending down his golden rays. [folio 103 recto]



Reflection

By Francis R. Herrmann, S.J.

We can appreciate the pentecostal outpouring of God's love more deeply if we contemplate the event pictured here in the larger context of the Spirit's biblical history. The Spirit is the life-giving breath of God, dwelling in creation at all times—past, present, and future. In the beginning, the Spirit hovered over the waters and God brought forth all manner of good things (Genesis 1). As Ezekiel saw, the Spirit could even make dry bones rise. The Spirit's effect on Mary was life-giving, too. The Spirit overshadowed her and she gave birth to Jesus. When Jesus grew, he announced his mission: "The Spirit of the Lord is upon me because He has anointed me to preach good news to the poor" (Luke 4:18), to bring healing, hope, and reconciliation to all people. Now, at Pentecost, the Breath of God comes upon the apostles and Mary. The Spirit irrevocably changed them. No longer were the apostles afraid. The Spirit grasped them and impelled them to bring the good news of salvation to the world. They became the extension of Christ's mission.

The pentecostal outpouring of the Spirit is never over and done with. What is pictured here happens now in us. The Spirit dwells in us and drives us to bring life to others.

21. Burial Scene L'enterrement

The Office of the Dead is frequently introduced with a cemetery scene. Here we see the priests blessing a shrouded corpse just before it is to be lowered into the grave. In the background the mourners, in black, quietly observe the burial.

In the Middle Ages, a coffin was usually used only to bring the body from the home to the church, and then to the cemetery. There the body would then be taken out of the coffin for burial. Consequently, it was not uncommon that in preparing a grave site one would uncover bones from earlier burials; these would be placed in an ossuary or charnel house located near the cemetery.

[folio 106 recto]



Reflection

By Virginia Reinburg

Though all the images in this book of hours are beautiful, this is the one that provides the clearest window onto the lives of the book's earliest owners. For represented here is a burial ceremony as it might have taken place in a fifteenth-century French city. Inside the walls of a parish cemetery, two priests, an acolyte, and a crowd of black-robed mourners assist a third priest as he blesses and sprinkles with holy water the shroud-wrapped body of the deceased. Two grave-diggers lay the body in a simple grave, atop bones of the grave's previous occupants. Below the image are the opening words of the Office of the Dead, the series of Latin psalms, readings, and prayers recited before a funeral mass, at anniversary masses, by monks and nuns in choir—and by lay men and women, who could pray the office in their parish churches every Monday, or read it from Books of Hours they owned. The Office of the Dead was the consummate prayer of intercession, an extended plea to God to aid the soul of the deceased on its journey from earthly life, through purgatory, to heaven. It was said to assist the souls of the dear departed, but also as a memorial to the dead on behalf of bereaved survivors. Together the image and text would have reminded the medieval owner who used this book of deceased family and friends, but also of his or her own mortality, of the cycle of life and death framing human existence. For us, the image can be a memorial to the beliefs, rites, and suffering of ordinary Christians of the late Middle Ages.

22. Madonna Enthroned Vierge à l'Enfant

A Book of Hours would frequently have accessory texts, the most popular of which, especially in fifteenth century France, was a prayer known as the Fifteen Joys of the Virgin (see pp. 57-60). Since the inclusion of these accessory prayers was at the discretion of the owner of the Book of Hours, this section was frequently written in the vernacular. Here the prayers are in French, rather than Latin.

Although the illustrations selected to accompany these prayers would vary, a favorite image was that of the Madonna Enthroned. In this miniature we see Mary as Queen of Heaven seated on her throne and gazing with love on the infant Jesus whom she holds on her knees. Madonna and Child are serenaded by two angels playing the lute and the harp.

[folio 143 verso]



Reflection

By Leanna Bridge

As we gaze into the innocent face of an infant, we often rejoice in the hope and promise evoked by such goodness and purity. If we can experience this great delight contemplating a child, it is awesome to consider the emotions of Mary as she held Baby Jesus. Mary must have been filled with abundant joy as she cradled the precious Christ child. What a privilege, what an honor to be chosen as the mother of our Lord! Drying his divine tears, hearing his heavenly cries and holding both her child and her God, Mary's heart must have overflowed with love. Yet along with the sweetness of these moments, Mary experienced great anguish at the destiny of her beloved son. She cherished and adored her child while being fully aware of the sword that would pierce his heart as well as her own. She must have longed to protect him from his death on the cross. Perhaps she desired to shield him from the pain that humankind would inflict upon him, but her trust in God gave her the strength to face these trials with courage and grace. Familiarity with the miraculous lives of Mary and Jesus can result in a loss of our initial sense of amazement. Let us reflect on the great faith of Mary and the unparalleled love of Jesus Christ for humanity and be filled with awe once again.

23. Trinity La Trinité

A popular accessory text in a Book of Hours was the Seven Requests to Our Lord. These prayers ask Jesus for his mercy and evoke seven instances when the Lord bestowed his grace on the world (see pp. 60-62).

Since these Requests, here written in French, begin with the phrase “Doux Dieux doux Père sainte Trinité...” (“Loving God, loving Father, Holy Trinity...”), this section is illustrated by a miniature depicting the Trinity: God the Father, holding an orb, and God the Son, holding the New Testament, share a throne above which hovers God the Holy Spirit in the form of a dove. At the top of the scene, in the red-orange glow of heaven, one can distinguish the saints looking on in adoration.

[folio 149 verso]



Reflection

By Lisa Loberg

Deeply rooted in the Christian tradition is belief in the Triune God. This conception of God allows the separate forms of Father, Son, and Holy Spirit to be perceived as one united being. Historically the issue of the Trinity has been vital to Christian theology because viewing God as three-in-one preserves the necessary singularity of God, therefore distinguishing Christianity from pagan religions worshipping multiple gods.

True to specific references in the Bible, Christ is seen here at the “right hand of the Father” but, at the same time, the two are connected as one being. God, the Father, is identified by his aged features and white beard. Interestingly, the artist has chosen to depict God using human qualities; furthermore, the masculine representation of God captures the essence of life in a patriarchal society. This holy triangle is completed by the presence of the Holy Spirit, portrayed here as a dove. It is connected in its orientation yet retains its versatility to travel and work within us.

Whether the illustration of the Trinity contains more symbolism than realism is subject to personal interpretation. Nevertheless, the artist succeeds in transforming a difficult concept into a lucid artistic expression.

24. Saint Michael Saint Michel

This illumination illustrates the scene from the Book of Revelation (12: 7-9) in which Michael the Archangel, sword in hand, leads his angelic host into victorious battle against the dragon (Satan), casting the devil and his cohorts out of heaven and down to the earth.

The early Christians entrusted their sick to Saint Michael. In the Middle Ages, Michael was declared the protecting angel of the Church. For the French, he was seen as defending the country against the invasions of the Goths in the sixth century, and was subsequently venerated at Mont-St-Michel in Normandy. Saint Michael was also one of the 'voices' who encouraged Joan of Arc in her mission to liberate the country from the English.

[folio 151 verso]

Reflection

By Michael Resler

In its original Hebrew form, Michael means “Who is like God”—a somewhat daunting sentiment for anyone chosen to bear that name, though less so if one is fortunate enough to learn of its etymology only as an adult! While the Archangel Michael is rooted in the ancient religious traditions of Judaism, Islam and Christianity, his was a figure which also found strong resonance in the spirit of the much later Middle Ages. His traditional depiction during medieval times—garbed in knightly attire and performing the ultimate chivalric deed of conquering a dragon—has long appealed to me intellectually, inasmuch as the German chivalric romances of the twelfth and thirteenth centuries are the focus of my own scholarly interest. Indeed, in the German Arthurian romances of this age, the Archangel Michael is occasionally invoked for his martial qualities as leader of God’s heavenly army. In the real-life Middle Ages, his feast day, September 29 (in German “Michaelstag”, in English “Michaelmas”), was associated in Germany with the end of summer and with the conclusion of the harvest season—and, because of the latter connection, also with banquets and feasting. Closer to home and in our own age, Saint Michael makes a suitably heroic appearance on the campus of Boston College, where a large marble statue of the archangel stands in the rotunda of Gasson Hall. Completed in 1868 in Rome, this modern-day Michael is shown dispatching Lucifer with his sword—not at all unlike the above illustration from the Connolly Hours.

25. Saint John the Baptist Saint Jean Baptiste

John the Baptist has always had a special place in the Church liturgy. During the Middle Ages, his June 24 birthday, which falls six months before that of his cousin Jesus, was considered a solemn feast.

As a young man, John withdrew to the wilderness, preaching repentance and prophesying the coming of the Messiah. One day at the Jordan, John saw Jesus approaching him to be baptized. He immediately cried out "Behold the Lamb of God who takes away the sin of the world" (John 1:29). This illumination recalls that moment: John is shown dressed in wild skins under his red cape, pointing to a small white lamb that he cradles on a blue cushion held in his left arm.

[folio 152 recto]



Reflection

By Andrea McColgan Javel

I am not sure why I chose to reflect on St. John the Baptist. Perhaps because John was my father's name. However, when I went to look at the miniature in the Book of Hours, I was puzzled. Who was this frail silver-haired man, holding a tiny lamb—holding the Lamb of God? The hair makes him look slightly crazy. Fervent, feverish, wild-eyed. I expected someone much younger. In my mind's eye, the mind of my childhood, John the Baptist was strong and virile. Dark, like I imagined Christ to be. I saw the two of them as friends, cousins who had grown up together.

I still remember myself sitting in church, at about age seven or eight, picturing someone's daughter dancing before an uncle/stepfather and then on a whim requesting a head on a platter. Why would that girl or her mother have wanted John to die, and so violently? This was the man who had baptized Jesus and who had seen the Holy Spirit in the form of a dove come down out of the sky to light upon Him. This was the man who had done just as he was told. Why did they kill him? To a child it was incomprehensible.

These reflections raised so many questions. They sent me to the Source. On rereading Matthew, I discovered that Herod had bedded his brother's wife, Herodias. Even though her husband was dead, Hebrew law did not allow for this kind of an arrangement. John was going to go public, so Herod had him imprisoned "for Herodias' sake" (Matthew 14:3). Was he trying to protect her? Did he love her? Was he capable of love?

26. Saint James Saint Jacques

Saint James the Apostle and his brother John were the sons of Zebedee, a fisherman on the Lake of Galilee. (He is also known as Saint James the Greater because he was older than the other apostle James.) James was the first apostle to be martyred—he was beheaded in Jerusalem in the year 42. According to tradition, his body was miraculously brought to northwestern Spain where in the eleventh century a cathedral was built that became a major pilgrimage site during the Middle Ages.

The miniature portrays James wearing leather boots and garbed as a medieval pilgrim with a scallop shell attached to the brim of his hat. In the background one sees the spires of churches which the faithful would encounter along the pilgrimage route from Paris to Santiago de Compostela.

[folio 152 verso]

Reflection

By James C. O'Brien, S.J.

Saint James (Santiago, Saint Jacques): There are, of course, two apostles with this name, so as a boy I wasn't sure who my patron should be. But about 25 years ago I got to go to Spain and to visit the magnificent pilgrimage shrine of the James who was called "the Greater"—Santiago de Compostela. He is, of course, the man in the picture here: a pilgrim, staff in hand, sturdy boots, and wearing the special emblem of Compostela pilgrims, a scallop shell. In this special place I learned all about the shell's symbolism, along with other stories, legends, and special associations. I even brought back home my own shell, plus a ceramic image of "Santiago in Barca" depicting the saint's martyred body arriving intact (from Palestine!) in a rowboat way up there in northern Spain. Over the place where he is said to be buried is a stupendous basilica that has nourished people's faith for centuries.

Later I thought of all the other Santiagos founded by explorers to honor this saint and this place: the "Times Atlas of the World" lists fifty-two of them on five continents. A universal patron, this fellow. He gets around. Does things. Even has his name on a dish at Legal Sea Foods (coquille Saint-Jacques). Also I noted that along with Peter and John, he was one of the three closest friends that Jesus had. I decided he was the one I'd like to have on my side.

27. Saint Christopher Saint Christophe

Very little is known about Saint Christopher other than the fact he was martyred around 250 A.D. A spiritual interpretation of his name, "Christ-bearer," gave rise to the legend that he was a giant who would help travelers ford a raging river by carrying them across on his back. One day, a child appeared, but proved to be so heavy that Christopher's strength was severely taxed. The child revealed himself to be the Christ who bore the weight of the world. In art, Christopher is almost always represented carrying the Christ child across a stream on his shoulders. During the Middle Ages, Christopher was a very popular saint and his statues were placed on the entrances of cathedrals. Patron of travelers, his protection was invoked against tempests, storms and sudden death.

[folio 153 recto]



Reflection

By Carole Bergin

I grew up in France thinking that Saint Christophe liked nice cars. The BMW dealer in my hometown was called "Garage Saint Christophe". My father had a medallion with Saint Christophe on the key chain for his car keys. Our neighbor had a little statue of Saint Christophe hanging from the rearview mirror in his car. When I got my first automobile, my parents gave me a key chain with Saint Christophe—but the saint did not seem to like my little Renault 5, for he let me get into several little accidents with it. (But who knows, maybe the accidents would have been worse had he not been around at all.)

Then I married an American named Christopher and he wanted to name our son Christopher, too. So I looked up the name in a "baby names" book and found out that Saint Christophe liked not only cars. He was attracted to all types of transportation: bicycles, motorcycles, trolleys, trains, ships, planes.... This was great because we liked having him look after us whenever we traveled back and forth to France.

In this illustration, the saint is walking through a stream staff in hand, experiencing the same difficulties as those encountered by medieval pilgrims. However, as a child, I would have expected the artist to show Saint Christophe at the wheel of a BMW convertible. A saint of his standing merited no less!

28. Saint Sebastian Saint Sébastien

Saint Sebastian was another very popular saint in the Middle Ages. He was a member of the Praetorian guard in the third century under the reign of the Roman emperor Diocletian. When it was discovered that Sebastian was a Christian, he was ordered to be killed by arrows (as we see in this miniature) and his pierced body was left for dead by the archers. Miraculously, none of his vital organs were touched by the arrows and he was nursed back to health by a widow named Irene. Boldly he returned to confront the emperor with a new avowal of faith. This time he was clubbed to death, and his body was thrown into the Cloaca Maxima, or the great sewer of Rome. During the Middle Ages, Saint Sebastian was widely invoked as a protector against disease, particularly the bubonic plague.

[folio 153 verso]

Reflection

By Béatrice Gadonna

In January 20, we celebrate the feast of Saint Sebastian, a Christian martyr whose life was full of contradictions. Born in France during the third century, he was raised in Italy. Later, despite his pacifist religious beliefs, which he kept concealed for some time, he joined the Emperor Diocletian's army. Although condemned to death by archery squad, he survived this ordeal. Yet, in traditional Christian imagery, he suffers martyrdom tied to a stake, his torso punctured with arrows.

For those living in the Middle Ages, St. Sebastian was the patron of archers and soldiers. His protection was also invoked against infectious diseases, especially the feared bubonic plague which was said to strike as rapidly and as painfully as arrows.

The evocation of the plague takes me back to my native Brittany in the northwest corner of France. In the countryside one can still see the many 'calvaires' that mushroomed when the plague struck the area over five hundred years ago. Some of these granite crucifixion scenes, which were erected to commemorate the lives of the saints, are covered with bubonic sores or bubos in bas-relief, symbolizing the physical manifestations of this evil. Thus these sacred stones continue to evoke the memory of the plague, which will be rooted eternally in the minds of the Breton people.

29. Saint Anthony Saint Antoine

Saint Anthony was born in Upper Egypt around the year 250. At age 18, upon the death of his parents, he distributed his property to the poor and went to live as a hermit in the Egyptian desert. The devil would appear to him in hideous forms to drive him from his solitude, but he persisted in his life of prayer. As his discipleship grew, he emerged from his seclusion to create a monastery. Surprisingly healthy, despite his ascetic lifestyle, he lived till the age of 105. Considered the father of monasticism, Saint Anthony is usually depicted holding a bell used to exorcise evil spirits. His intercession is sought in cases of epilepsy, pestilence, and skin ailments. Here he is accompanied by a pig whose lard was used by the monks to assuage the pain of the dread inflammatory skin disease known as "Saint Anthony's Fire."

[folio 154 recto]



Reflection

By Betty T. Rahu

Patriarch of all monks and advisor to people of every rank during his long life, St. Anthony was the first to establish the religious life as we know it. Although the groups of hermits he gathered into loose communities were devoted to austere practices, such as fasting, abnegation, mortification, and constant prayer, his basic principle of 'epektasis' strikes me as the most insightful and promising of all his precepts. For St. Anthony, 'epektasis' implies a "perpetual going beyond oneself in the direction of an ever more perfect God-likeness" (Philippians 3:13) through the persistent development of moral and theological values and an ever-deepening faith in God's presence here and now.

Throughout his life, St. Anthony worked to orient human desire away from its destructive tendencies and came to be revered for his great powers of healing. He understood progress as a constant spiritual dialog between God and mankind, in contrast to the much later Renaissance notion of progress in the arts and our modern technological "idea of progress" which has its roots in the eighteenth century. For St. Anthony, progress was neither an artistic breakthrough nor a new discovery, but the quality which characterized every human being who would faithfully strive to live a virtuous life.

30. Saint Nicholas Saint Nicolas

Saint Nicholas lived during the fourth century in Asia Minor and became bishop of Myra. According to one legend, he provided dowries for the three daughters of an impoverished nobleman by throwing purses of gold through a window at night. In another legend, Saint Nicholas, during a period of famine, encountered an innkeeper who had murdered three boys and pickled their bodies so as to have food for his guests. Nicholas restored the children to life. In this miniature, the naked children are seen climbing out of the pickling tub while Bishop Nicholas, crosier in hand, blesses them with the sign of the cross. Patron of children, Saint Nicholas, whose name in English was transformed to Santa Claus, has today become permanently intertwined with Christmas and the giving of gifts.

[folio 154 verso]

Reflection

By Lauren Pringle

I will forever remember my mother as all that is good and kind and giving about the Christmas season. It has been almost six years since she died. Yes, she is gone. But no, she lives on in me: her child, her daughter, her legacy.

Every Christmas, my mother would spend months decorating the house. Though impressive, her collection of snowmen and ornaments could not compare to her hoard of Santa Claus figures. She and I once counted—over 200 Santas to sit serenely on the cozy fireplace of our old house. That house is gone now. We moved out just over a year ago, but it was truly gone long before that—gone, in fact, the day she died. The feeling of a winter fire on a bitter night is one that I long to experience again. Our new house is cold and only artificially heated. Some nights I still shiver myself to sleep.

This year, my dad and step-mom dug out the collection that had been lying dormant for the past six years. By the time Christmas came, the old St. Nicks lined the window frame around the high awning of our new house. Upon returning home for the holidays, I looked up to see them greeting me with their old familiar smiles. Certainly, it was not the same. Never will it be. But as I looked skyward to the line-up of kindly Santas, I felt a glimmer of that warmth that I have so longed for. True, this will never be the house that my mother once graced with her simple love. But I now know that no matter where I am, she, like the Santas, is looking down on me. And she too is smiling.

31. Saint Catherine Sainte Catherine

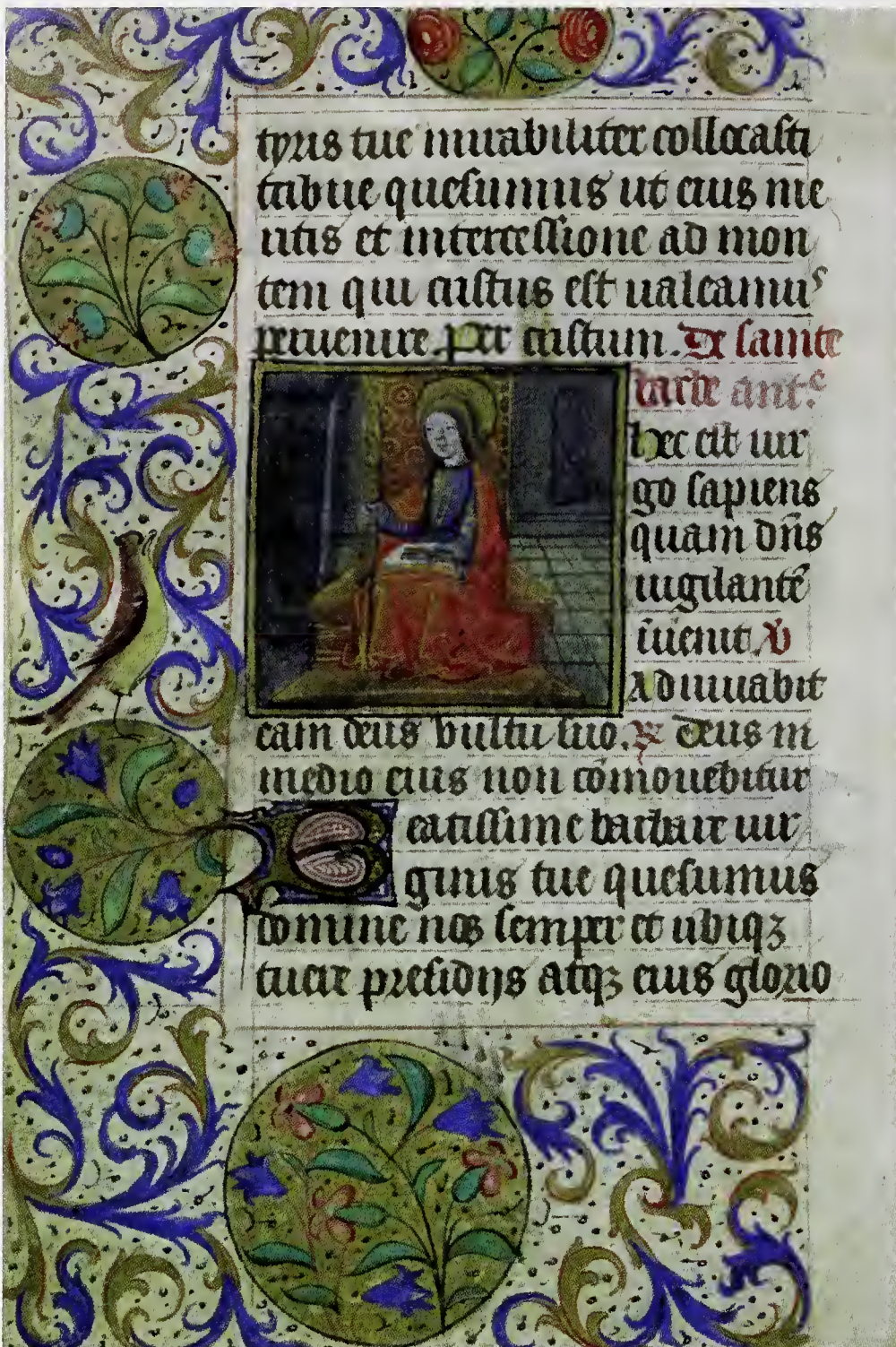
Princess Catherine of Alexandria was only 18 years old in 310 A.D. when she rebuked the Emperor Maxentius for his persecution of Christians. The Emperor assembled his sages, but Catherine converted many of them to Christianity. In anger, the Emperor ordered her tied to a wheel spiked with swords. Since the wheel miraculously broke, he was forced to have her beheaded. Later angels carried her body to Mount Sinai. Saint Catherine was the most popular female saint in the Middle Ages and is one of the 'voices' who spoke to Joan of Arc. In this miniature, she stands next to a broken wheel, scoffing at the emperor. She holds a book in the right hand and the sword of her martyrdom in the left. Saint Catherine is the patron of students, teachers and philosophers. [folio 155 recto]



Reflection

By Kathryn N. Losavio

Teenage years are spent growing and learning about one's self through experiences and interactions with others. Saint Catherine was only eighteen years old when she fought and defended her belief in Christianity against the Emperor. At age eighteen, I was preparing to attend college, danced in my final recital, and spent the summer working with children. Never was I forced to defend my religion or independence of thought. After learning of Catherine's story, I realized how lucky I am to have the freedom I enjoy, a freedom I could not live without. Although my parents chose a modern spelling, we were both given the same birth name of Greek origin meaning "pure." It is an honor to share this name with one whose life best exemplifies purity and strength. When St. Catherine's faith in Christianity was challenged, she refused to let others change these beliefs and she offered her full strength, purely and completely, despite a certain and terrible death. As she is also the patron saint of students, I hope that I, too, can receive guidance from Catherine's example and always fuel pure strength into all that I do and believe in as I continue to mature in knowledge and experience.



32. Saint Barbara Sainte Barbe

Saint Barbara died as a young virgin martyr in Asia Minor around 235 A.D. By the seventh century the legend had grown up that her pagan father, determined to prevent his daughter from becoming a Christian, had locked her in a tower with two windows. However, Barbara managed to be secretly baptized and had a third window opened up in the wall of the tower in honor of the Trinity. Her father was so angered in learning of her conversion that in a blind rage he killed her. In retribution, he himself was struck down by a thunderbolt. Saint Barbara is portrayed seated on a throne next to her tower holding the palm of martyrdom. Patron of builders and architects, she is invoked against lightning and sudden death.

[folio 155 verso]

Reflection

By Jessica Camp

When I first read the legend of Saint Barbara I was struck by the irony of my choice to write a reflection on her. My mother's name is Barbara and she has been a powerful guiding force in my religious and educational life. Now three weeks into my semester of study in Paris, my appreciation for the blessing of supportive and loving parents has grown immensely. Unlike the parents of Saint Barbara, my parents are supportive even when the choices I make are difficult for them to accept.

The image of Saint Barbara as shown here invites reflection on the continuity of life. If one looks carefully at the decorative margins of all the illuminated pages in this volume, one notices that the pages for Saint Barbara and Saint Catherine are the only ones which contain circles. These circles in the foliate design remind me of the importance of woman in the circle of life as the bearers of children, and inspire me to appreciate more deeply my relationship with my mother.

Across the centuries, we can be linked with people whose lives differ significantly from our own. This can be accomplished through the stories of Saints which continue to inspire us, as well as through images such as this one which have evoked spiritual reflection for generations of men and women going back to the fifteenth century. How fortunate we are to be able to reflect on these inspiring illuminations from the Connolly Hours

Devotions with the Connolly Book of Hours

Rebecca M. Valette

For the attentive reader who now has a deeper understanding of the creation and marketing of Books of Hours in the late medieval workshops and book shops, and who has taken the time to admire and reflect on the exquisite illuminations in the Connolly Hours, one last question remains. How would the fortunate original owners of the Connolly Hours have used this book in their devotions? We in the twentieth century are very familiar with the missal which we follow at Mass, and, as lay people, we at least know about the existence of the Divine Office which all priests, deacons and many members of religious orders read daily. In fact, those who have attended Boston College may have memories of Jesuit priests slowly walking the paths of St. Mary's garden reading from their open breviaries. But what is the Little Office of Our Lady for which the Book of Hours is named, and what are the other related prayers so beautifully written on vellum by expert medieval calligraphers? In this chapter we shall rapidly examine the structure and contents of this medieval prayer book.

Calendar

By referring to the calendar of the Connolly Hours, the reader would have known whether on a given day the Church was celebrating a major feast, such as Christmas, the commemoration of an important saint, or the lesser feast of a saint venerated locally. Traditionally, the Catholic Church has designated certain feasts that all would celebrate and then has permitted the clergy in the various geographic areas to add specific feasts of their own choosing. Over time and across regions, the Church has modified its calendar. In 1970, for example, the Church lowered the status of certain saints whose legends had surpassed their historicity, such as St. Christopher and St. Catherine of Alexandria who were extremely popular in the fifteenth century.

Gospel Lessons

The Connolly Hours open with four brief lessons from the New Testament. These selections, which the owner might or might not have read aloud on a daily basis, give a rapid overview of the life of Christ. Note that these readings do not occur in the familiar biblical sequence Matthew, Mark, Luke, and John, but rather in the chronological order of the excerpts. Each reading is introduced by an illuminated miniature depicting the evangelist and his symbol.

- 1) John 1:1-14 (taken from the Mass of Christmas Day)
In principio erat verbum... (In the beginning was the Word...)
- 2) Luke 1:26-38 (taken from the Mass of the Feast of the Annunciation)
In illo tempore, missus est angelus... (And in the sixth month, the angel Gabriel was sent from God...)
- 3) Matthew 2:1-12 (taken from the Mass of the Feast of the Epiphany)
In illo tempore, cum natus est Jesus... (Now when Jesus was born in Bethlehem...)
- 4) Mark 16:14-20 (taken from the Mass for the Feast of the Ascension)
In illo tempore, recumbentibus undecim discipulis... (Afterward he appeared to the eleven as they sat at table...)

Two Prayers to the Blessed Virgin

The Gospel selections are followed by two very popular medieval prayers to the Virgin Mary, *Obsecro te* and *O intemerata*. The opening lines of these two Latin prayers are accompanied by miniatures recalling the sufferings of the Virgin (the Pietà) and her joys (the Madonna and Child). It is quite likely that the owners of this Book of Hours would have read one or both of these prayers on a regular basis. The English version of the text of these prayers, as they appear in the Connolly Hours, reads as follows:

Obsecro te



I implore you, Mary, Blessed Lady,
Mother of God, Most pious daughter of the greatest King,
Most glorious Mother, Mother of orphans,
Consolation of the desolate and way for those who stray,
Salvation for those who hope in you,
Virgin before childbirth, Virgin during childbirth, Virgin after childbirth,
Fountain of pity, fountain of grace and salvation,
Fountain of reverence and joy, fountain of consolation and kindness,
Through that holy indescribable joy with which your soul rejoiced in that hour when
the Son of God was announced to you by the Archangel Gabriel, and was
conceived, and through the mystery which was thus accomplished by the Holy
Spirit,
Through the holy indescribable piety, mercy, love and humility by which your Son
descended to take on human flesh in your blessed womb, and which He saw in
you when he commended you to the care of St. John the Apostle and Evangelist,
and when he exalted you above the angels and archangels,
And through that blessed immeasurable humility with which you answered the
Archangel Gabriel: "Behold the handmaiden of the Lord. Be it done unto me
according to your word,"
And through the most glorious Fifteen Joys that you experienced through your Son,
Our Lord Jesus Christ,
And through that great holy compassion and that most bitter sorrow of heart you
bore when you saw your Son, Our Lord Jesus Christ, stripped of his clothes and
hanging on the cross, crucified, bleeding, thirsty but offered only gall and
vinegar, and when you heard him cry out "Eli" and saw him dying,
And through the five wounds of your Son and through the writhing of his body
because of the unbearable pain of His wounds,
And through the sorrow that you felt when you saw Him wounded, and through the
fountains of His blood,
And through all the sorrows of your heart and through the fountains of your tears,
With all the Saints and those whom God has chosen,
Come hasten to my aid and counsel, in all my prayers and petitions, in all my
difficulties and needs,
And in all those things that I will do, that I will say, that I will think,
During every day, every night, every hour, and every moment of my life.
And from your revered Son, obtain for me, your servant, the fullness of all mercy, all
consolation, all counsel, all aid, all blessings and all holiness, all salvation, all
peace, all prosperity, all joy, all gladness, and an abundance of everything that is
good for body and spirit.
And obtain for me the grace of the Holy Spirit so that He might set my life in order,
defend my soul, protect and rule my body, elevate my mind, control and approve
my actions, fulfill my wishes and desires, instill in me holy thoughts,

That He might forgive me my past transgressions, correct those of the present, and mitigate those of the future,
 That He might grant me a noble and honorable life,
 That He might rule and protect my five bodily senses, encourage me to fulfill the seven works of mercy, hold firm my belief in the twelve articles of faith, and help me keep the ten commandments of the law,
 That He might guard me from the seven deadly sins and defend me to the end.

And, Blessed Lady, at the end of my life may it please you to show me your face and to reveal to me the day and hour of my death.
 Please hear and receive my prayer and grant me eternal life.
 Listen and hear me, Mary, most gentle Virgin, Mother of God and Mother of Mercy.
 Amen.

O Intemerata



O Immaculate Virgin, blessed for eternity,
 Unique and without equal, Virgin Mother of God,
 Mary, temple of God, Sanctuary of the Holy Spirit,
 Portal to the Kingdom of Heaven,
 You in whom, after God Himself, the whole world lives,
 Mother of Mercy, incline your pious ears to my unworthy supplications, and in all things be a faithful aid to me,
 a most miserable sinner.

O most Blessed John, intimate friend of Christ,
 Chosen by Our Lord Jesus Christ to remain ever chaste, and to be the most esteemed among his apostles,
 And made the most renowned Evangelist,
 I beseech you, with the Mother of our Savior, to deign together with her to grant me assistance.

O Mary and John, jewels of heaven, two divine lamps shining before God,
 Banish the gloom of my errors with your radiance.
 You are the two within whom God the Father, through his own Son, built a spiritual dwelling for himself,
 And you are the two to whom the very Son of God, of his own choosing, and because of your most pure chastity, confirmed this privilege as He was hanging on the cross, saying to one of you: “Woman, behold your son” and then to the other: “Behold your mother.”
 Therefore, through the sweetness of this most sacred love, by which you were joined by Our Lord’s words as mother and son,
 I, a wretched sinner, commend to both of you this day my body and soul so that in all my hours and moments, both within me and around me, you will deign to be stalwart guardians and pious intercessors for me before God.

Indeed, I firmly confess and believe, without doubt,
 that what you will, God also wills,
 and what you do not will, God does not will either,
 And on account of this, whatever you ask of Him, you will obtain without delay.
 By virtue of your great worthiness, I ask that on behalf of me, a sinner, you pray for the salvation of my body and my soul.

Attain for me, I beg, attain for me by your sacred prayers that the Holy Spirit will deign to enter and inhabit my heart,
 That this nourishing Spirit, greatest bestower of grace, may cleanse me of my sordid vices and illumine and adorn me with His holy virtues,
 That He will help me stand and persevere, as close to perfection as possible, in the favor of God,
 And that, after the course of this life, the most benevolent Paraclete will lead me to share the joys of His elect.
 Through Him who with the Father and the Holy Spirit, lives and reigns as God, forever and ever. Amen.

Hours of the Virgin: The Little Office of Our Lady

The Hours of the Virgin, written in Latin, constitute the heart of the Connolly Hours. The prayers, psalms and hymns of the Office were originally intended to be recited at eight canonical hours throughout the day, though commonly Matins and Lauds were combined and said together upon rising. In the Connolly Hours, each of the eight canonical hours is introduced with a full-page illuminated miniature. These paintings, which let the reader quickly find the beginning of each of the hours, depict major events in the life of the Blessed Virgin Mary and are presented in their traditional chronological sequence.

Matins	(Night Song: midnight)	Annunciation
Lauds	(Morning Song: 3 a.m.)	Visitation
Prime	(The First Hour: 6 a.m.)	Nativity
Terce	(The Third Hour: 9 a.m.)	Annunciation to the Shepherds
Sext	(The Sixth Hour: noon)	Adoration of the Magi
None	(The Ninth Hour: 3 p.m.)	Presentation in the Temple
Vespers	(Evening Song: 6 p.m.)	Flight into Egypt
Compline	(Night Song: 9 p.m.)	Coronation of the Virgin

It is clearly beyond the scope of this volume to provide the full text of the Hours of the Virgin, but the interested reader is invited to consult Taunton, *The Little Office of Our Lady* (1903).

Penitential Psalms and Litany

The Seven Penitential Psalms, in Latin, and the accompanying Litany of the Saints are placed immediately after the Little Office of Our Lady. The owner of the Connolly Hours would have read these psalms during Lent, as well as at other times when seeking divine forgiveness. The psalms below are listed and identified by their numbers from the Vulgate and Hebrew Bibles. (In parentheses are the numbers used in contemporary English-language Bibles.)

Psalm 6:	<i>Domine ne in furore...</i> O Lord, rebuke me not in thy anger...
Psalm 31 (32)	<i>Beati quorum...</i> Happy the man whose transgression is forgiven...
Psalm 37 (38):	<i>Domine ne in furore...</i> O Lord, do not rebuke me in thy anger...
Psalm 50 (51):	<i>Miserere mei Deus...</i> Have mercy on me, O God, according to thy steadfast love...
Psalm 101 (102):	<i>Domine exaudi...</i> Lord, hear my prayer and let my cry come to thee...
Psalm 129 (130):	<i>De profundis...</i> Out of the depths I cry to thee, O Lord...
Psalm 142 (143):	<i>Domine exaudi...</i> Hear my prayer, O Lord; give ear to my supplications...

Hours of the Cross and Hours of the Holy Spirit

The texts of the Hours of the Cross and the Hours of the Holy Spirit are quite short, consisting of a prayer, a hymn and some short responses for each of the seven canonical hours (Matins and Lauds having been combined as one). These two additional Hours were most often included immediately after the Hours of the Virgin so that the reader might pray them after having finished his or her devotions to Mary. In the Connolly Hours, these two Latin Offices come after the Penitential Psalms. According to chronology and tradition, the Hours of the Cross, which are accompanied by an image of the Crucifixion, are said first. They are immediately followed by the Hours of the Holy Spirit which open with a miniature depicting the feast of Pentecost.

Office of the Dead

After the Little Office of Our Lady, the Office of the Dead is the second most important component of the Connolly Hours. This Office, which would be recited through the night while waking a deceased family member, consists of only three canonical hours: Vespers, Matins (with its three "nocturns") and Lauds. The office is traditionally given in its complete form, so that the family can express its mourning even in the absence of a priest. The choice of texts for these Hours, which in the fifteenth century would have varied somewhat from region to region, always contain several selections from the Book of Job as well as numerous psalms, concluding with Psalm 129 (130), the *De profumatis*.

Accessory Prayers

Those who purchased Books of Hours in the fifteenth century could have requested the inclusion of one or more additional prayers or accessory texts which might have been written not in Latin, but in the vernacular. The Connolly Hours contains three French prayers (which are presented in the next chapter): the 'Fifteen Joys of the Virgin', the 'Seven Requests to Our Lord,' and a 'Prayer to the Holy Cross.'

Suffrages of the Saints

The Connolly Hours closes with 'suffrages' or commemorative prayers for nine saints, each illustrated by a small miniature. The format of Connolly Hours is typical in that the saints selected for inclusion are presented in a pre-established order thought by medieval clerics to represent the celestial hierarchy. First comes Michael the Archangel who is always followed by John the Baptist. Next are the apostles, of whom only one is included here: James the Greater. Then we have the male martyrs, Christopher and Sebastian, followed by the male confessors, Anthony and Nicholas. At the end are placed the female martyrs, Catherine and Barbara.

While the owners of Book of Hours could have read the prayers to a given saint at any time of the year, they definitely would have honored each one on his or her corresponding feast day in the liturgical calendar. On such a feast day the prayers would have been said twice during the Little Office of Our Lady, that is, following the 'Magnificat' at Vespers and Lauds. This inclusion in the Office explains the formal structure of each of these suffrages:

Antiphon (A): opening lines introducing the saint

Versicle (V): a short phrase (originally chanted by the priest)

Response (R): the completion of the versicle (chanted by the congregation)

Prayer (P): the request for the saint's intercession.

The fact that these suffrages were incorporated into the Office also explains why the texts are in Latin. Since the faithful were familiar with the format of the prayers, the text could be written in paragraph form without spacing. In addition, many of the responses were so well-known that they could be evoked with a short phrase (e.g., *Ut inquit* would elicit "That [we may be made] worthy [of the promises of Christ]").

Here is the full English text of the suffrages for the nine saints commemorated in the Connolly Hours, together with their dates from the Calendar.

Saint Michael *September 29*



A: Saint Michael the Archangel came to the aid of the people.
V: The angel stood by the altar of the temple,
R: Bearing a golden censer in his hand.
P: Let us pray. O God, You who establish in marvelous order the duties of angels and of men, graciously grant that our lives here on earth be guarded by those who ever stand by in heaven to serve You.

Saint John the Baptist *June 24*



A: Among those born of women, none has arisen greater than John the Baptist, who prepared the way of the Lord in the wilderness.
V: There was a man sent from God,
R: Whose name was John.
P: We pray, Almighty God, that we, Your servants on earth, may walk the way of salvation and, that by embracing the virtues of Blessed John, the forerunner of Christ, we may safely reach Him whom John foretold, our Lord Jesus Christ, your Son.

Saint James the Greater *July 25*



A: This is my commandment, that you love one another as I have loved you.
V: Your friends are too little honored, Lord.
R: The chief of them too little strengthened.
P: O Lord, be the sanctifier and guardian of your people, so that protected by the assistance of your apostle James, they may please You by their manner of living and serve You in safety.

Saint Christopher *July 25*



A: Whoever looks upon the image of Saint Christopher will surely, throughout that day, suffer no fatigue.
V: Pray for us, blessed Christopher,
R: That we may be made worthy of the promises of Christ.
P: O Lord, on the feast of Your martyr Christopher, we ask in solemn supplication that You allow him whom You exalted to be present to your faithful. Through Christ, our Lord.

Saint Sebastian *January 20*



A: The renowned martyr Sebastian, aglow with miraculous grace, bore the insignia of a soldier.
V: Flayed by the blows of his brothers,
R: He endured the whip with patience.
P: O God, You who strengthened the Blessed Martyr Sebastian with the quality of constancy in his suffering, grant to us that by his example we may, for love of You, turn away from the alluring things of this life and fear none of its adversities. Through Christ, our Lord.

Saint Anthony the Great *January 17*



A: Renowned shepherd Anthony, you who relieve those who are in torment, make us sound in body and destroy all illness. Pious Father, pray to God for us in our wretchedness.

V: Pray for us, blessed Father Anthony.

R: That we may be made worthy of the promises of Christ.

P: Let us pray. O God, through the intervention of Blessed Confessor Anthony, You allow the pestilential fire [of those suffering St. Anthony's Fire] to be extinguished and the burning limbs of the infirm to be cooled. We pray that through his merits and prayers, You will free us from the flames of Hell and permit us to be joyfully present to Your glory, sound in both mind and body. Through Christ, our Lord.

Saint Nicholas *December 6*



A: Nicholas was so much a friend of God that when a little child he mortified his body by fasting.

V: Pray for us, Blessed Nicholas,

R: That we may be made worthy of the promises of Christ.

P: Let us pray. O God, You who graced Blessed Bishop Nicholas with many miracles, grant that by his merits and prayers we may be delivered from the flames of Hell.

Saint Catherine of Alexandria *November 25*



A: The holy virgin Catherine, a Greek, born in Alexandria, was the daughter of King Costis.

V: Grace is poured out over your lips,

R: Because God has blessed you forever.

P: Let us pray. O God, You who gave the Law to Moses at Sinai and with the help of Your angels carried the body of the Blessed Catherine to that same place, grant that by means of her merits and intercession we shall be able to reach that summit which is Christ. Through Christ, our Lord.

Saint Barbara *December 4*



A: This is the wise virgin whom the Lord found keeping vigil.

V: God will make his face to shine upon her,

R: And He will dwell with her.

P: We beseech You, Lord, always and everywhere to defend us through the protection of the Blessed Virgin Barbara. Guided by her glorious example, may we renounce all worldly enticements. Through Christ, our Lord.

I would like to express my appreciation to John Atteberry of the John J. Burns Library for his invaluable assistance with the Latin translations of the prayers, and to Rev. James O'Brien, S.J., for his critical reading of the text.

The French Texts

Laurie Shepard

The Calendar

The Book of Hours was a book of time and prayer, designed to allow lay men and women to reconnect themselves through prayer to the diurnal devotional rhythms of the clergy. It opens with a calendar that shows what a complex undertaking this was. We are confronted by columns of numerals, symbols, abbreviations and words in French and Latin. Some of the letters and numerals are gold, others are written in red or blue ink. Letters are ornamented or plain. What is the significance of the complex pattern that the calendar presents? And more specifically, what is the meaning of the juxtaposition of Latin and French on the page?

The calendar lists the names of saints or other liturgical events celebrated each day of the year. The month is announced with a KL, the abbreviation for *kalendae*, the Roman designation for the first day of the month. The KL is larger and more ornate than any of the other letters on the page. Beneath the KL we see several columns: Golden Numbers on the left, then a column of Dominical Letters which serves to locate Sundays. Together the two columns reconcile the lunar and solar calendars, thus establishing the correct day for the celebration of Easter. Next to the KL we see the name of the month, this time written in old French, as follows: *Janvier a XXXI jour*, *Fevrier a XXVIII jours*, *Decembre a XXXI jour*. (January has 31 days. February has 28 days. December has 31 days.) The liturgical event or name of the saint whose feast is celebrated on any given day is listed in a column on the right-hand side of the page. These are also in French: on January 3 we see the name of the Virgin Patroness of the City of Paris, *Genevieve* (Sainte Geneviève), and on January 8, to give another example, the name of a saint who does not appear on the Roman calendar at all, *Saint Frambourch* is listed. January 1 is *La Circumcision*, December 25 *Le jour de Noel*. Important days like Christmas are recorded with gold leaf, lesser days in red and blue.

The calendar offers us a snapshot of fifteenth-century medieval life as busy lay men and women sought to reintegrate their use of time with the rhythms of the monastery. Familiar events are cheek by jowl with the providential and universal. Local and Roman saints jostle for feast days, regional dialects displace the Latin of the Church.

The French Prayers

The Connolly Book of Hours includes three prayers in French. The inclusion of vernacular prayers was at the discretion of the person who commissioned the book, and could be adapted to the interests of an individual or community. The two longer French prayers in this Book of Hours are among the most popular of the accessory texts: the 'Fifteen Joys of the Virgin' and the 'Seven Requests to our Lord.' The last is a short prayer to the Holy Cross.

The French of the Connolly Book of Hours is written in the same rather elegant hand as the Latin, and very few abbreviations are used. It reads easily, although neither punctuation nor textual layout offer much guidance to the reader. This suggests that a private reading of the lines was envisioned, a meditation on the texts. The repetition of key words characterizes the prayers. For example, in the 'Seven Requests to our Lord,' *regard / regarder* and *conseil / conseiller* occur in clusters. Formulaic verse opens and closes each part of the prayers.

The vocabulary of these prayers is easily understood by the modern reader. Only a few words are no longer in use (*muer* for *changer*, *buy* for *aujourd'hui*, and *ot* for *avec*); other words have changed form but remain recognizable (*méchance* for *méchanceté*; *benoist* for *béni*, *aorer* for *adorer*; *pardurable* for *éternel*); some of the words still exist in English, if not in the French of the continent (*remembrance*). A few of the grammatical words are troublesome: the pronoun *celui* is used for the demonstrative adjective *ce*, and *donc* fills in for a variety of relative pronouns. Words generally follow the same order as in modern French, although the placement of pronouns with respect to verbs is different.

Spelling has changed: in the Connolly Hours there are some extra diphthongs, as in *cbier* for *cher*; some diacritical letters (*ung* to indicate the nasalized vowel in *un*); extra letters that are generally referred to as “inorganic” (*precieulx* and *cieulx*), and Latinate forms (*sanct*, *dextre*, *laicter*, *doulx*).

While the *vous* form of the verb is used throughout the prayers, the formulaic verses regularly employ the *tu* form. Most of the indicative verbs are in the passé simple, although the imperfect is also used and distinguished from the passé simple.

To give a sense of the French interpolations, I offer a translation of these prayers in modernized French, with the exception of the introduction of the “Fifteen Joys of the Virgin” which is transcribed directly from the manuscript. (All are accompanied by an English version.)

Fifteen Joys of the Virgin



Les Quinze Joies de la Vierge begins on folio 143v, beneath an illuminated miniature of the enthroned Virgin who is holding the baby Jesus on her lap. The Fifteen Joys, which are alluded to in the Latin *Obsecro te*, are here enumerated and described. (This number fifteen would in later centuries again be linked to the life of the Virgin Mary through the Fifteen Mysteries of the Rosary.)

The introduction to this prayer again gives us the sense that the text is mediating between different realities: in this case a series of oral invocations that are not joined by a formal syntax is juxtaposed to a prayer that has been subjected to the more rigorous structures associated with the act of writing.

*Doulce Dame de misericorde,
mere de pitie
fontaine de tous biens,
qui portastes ihesucrist .IX. moys
en vos precieulx flans
et la laictastes de vos doulces mamelles.
Belle tres doulce dame
ie cry mercy et vous prie
que vous veulles prier vostre doulx filz
quil me veulle enseigner.
Et quil me doint son benoist corps recevoir
au profit de mon ame.
Et quant elle partira de mon corps
quil la veulle recevoir en son saint paradis.
Ave Maria*

Sweet Lady of Mercy
Mother of Pity
Fountain of all Good
you who bore Jesus Christ nine months
in your precious womb
and nursed him at your sweet breast.
Beautiful, ever gentle Lady,
I cry out for mercy and I beg you
to ask your gentle Son
that he might guide me
and that he might allow me to receive
his Blessed Body for the benefit of my soul.
And when my soul leaves my earthly body,
that he would receive it into his holy Paradise.
Hail Mary.

The prayer continues (in modernized French) by enumerating the Fifteen Joys of the Virgin.

*Et très douce dame
pour cette grande joie que vous avez eue
quand le saint ange Gabriel
vous a apporté le salut
et la nouvelle que le Sauveur du monde
viendrait en vous. Douce dame prie-le
qu'il veuille venir en moi spirituellement.
Ave Maria.*

*Et très douce dame
pour cette grande joie que vous avez eue
quand vous l'avez senti mouvoir
dans vos flancs précieux. Douce dame prie-le
qu'il veuille émouvoir mon coeur
pour le servir et l'aimer. Ave Maria.*

*Et très douce dame
pour cette grande joie que vous avez eue
quand vous êtes allée à la montagne pour visiter
Madame Sainte Elisabeth, votre cousine,
et qu'elle vous a dit que vous étiez bénite
entre toutes les femmes
et que le fruit de vos entrailles était béni.
Douce dame prie ce fruit béni
qu'il veuille me visiter. Ave Maria.*

*Et très douce dame
pour cette grande joie que vous avez eue
au jour de Noël
quand votre doux fils est né de vous.
Douce dame prie-le qu'il transforme
sa nativité bénite en ma rédemption.
Ave Maria.*

*Et très douce dame
pour cette grande joie que vous avez eue
quand les pasteurs vous ont trouvée
et avec vous votre doux enfant.
Douce dame prie-le pour que je puisse le trouver
au jour de mon trépas. Ave Maria.*

*Et très douce dame
pour cette grande joie que vous avez eue
quand les trois rois sont venus offrir or et
encens et myrrhe à votre cher enfant.
Douce dame prie-le pour que je puisse
lui offrir mon âme. Ave Maria.*

And Most Gentle Lady,
for the great joy that you had
when the blessed angel Gabriel
brought you greetings
and the news that the Savior of the world
would come to you. Gentle Lady, ask Him
to be willing to come to me in spirit.
Hail Mary.

And Most Gentle Lady,
for the great joy that you had
when you felt Him move
in your precious womb. Gentle Lady, ask Him
to be willing to move my heart
to serve Him and to love Him. Hail Mary.

And Most Gentle Lady,
for the great joy that you had
when you went into the hills to visit
Saint Elizabeth, your cousin,
and she told you that you were blessed
among all women
and that the fruit of your womb was blessed.
Gentle Lady, ask this Blessed Fruit
to be willing to visit me. Hail Mary.

And Most Gentle Lady,
for the great joy that you had
on the day of Christmas
when you gave birth to your Gentle Son.
Gentle Lady, ask Him that he convert
His blessed birth into my redemption.
Hail Mary.

And Most Gentle Lady,
for the great joy that you had
when the shepherds found you
and with you your Gentle Child.
Gentle Lady, ask Him that I might find Him
on the day of my death. Hail Mary.

And Most Gentle Lady,
for the great joy that you had
when the three kings came to offer gold and
frankincense and myrrh to your dear Child.
Gentle Lady, ask Him that I might
offer Him my soul. Hail Mary.

*Et très douce dame
pour cette grande joie que vous avez eue
quand vous avez présenté votre enfant au temple
et que Saint Siméon l'a reçu
dans ses bras. Douce dame prie-le
qu'il veuille recevoir mon oraison. Ave Maria.*

*Et très douce dame
pour cette grande joie que vous avez eue
quand vous l'avez perdu et que vous l'avez retrouvé
prêchant à Jérusalem parmi les Juifs.
Douce dame prie-le si je l'ai perdu
par mes péchés pour que je puisse le trouver
par vos saints mérites.
Ave Maria.*

*Et très douce dame
pour cette grande joie que vous avez eue
quand vous avez été prévenue pendant les noces
par l'organisateur du repas,
et que votre doux fils a changé
l'eau en vin. Douce dame prie-le
qu'il veuille changer la maladie
de mon corps en joie éternelle. Ave Maria.*

*Et très douce dame
pour cette grande joie que vous avez eue
quand votre doux fils a nourri cinq mille hommes
de cinq pains d'orge et de deux poissons.
Douce dame prie-le qu'il veuille
gouverner mes biens. Ave Maria.*

*Et très douce dame
pour cette grande joie que vous avez eue
au jour du vendredi saint
quand votre doux fils a souffert mort
et passion pour nous racheter
de la mort d'enfer. Douce dame prie-le
que la mort qu'il a soufferte me préserve
de la mort d'enfer. Ave Maria.*

*Et très douce dame
pour cette grande joie que vous avez eue
au jour de Pâques quand votre doux fils
a ressuscité de mort à vie.
Douce dame prie-le qu'il veuille
me ressusciter dans son Paradis.
Ave Maria.*

*Et très douce dame
pour cette grande joie que vous avez eue*

And Most Gentle Lady,
for the great joy that you had
when you presented your Child at the temple
and when Saint Simeon took Him
into his arms. Gentle Lady, ask Him
to be willing to receive my prayer. Hail Mary.

And Most Gentle Lady,
for the great joy that you had
when you lost Him and then found Him
preaching in Jerusalem to the Jews.
Gentle Lady, ask Him that if I have lost him
through my sins I might find Him
through your holy merits.
Hail Mary.

And Most Gentle Lady,
for the great joy that you had
when the steward in charge of the wedding feast
appealed to you
and when your Gentle Son changed
the water into wine. Gentle Lady, ask Him
to be willing to transform the sickness
of my body into everlasting joy. Hail Mary.

And Most Gentle Lady,
for the great joy that you had
when your Gentle Son fed five thousand people
with five loaves of rye bread and two fishes.
Gentle Lady, ask Him to be willing
to manage all my possessions. Hail Mary.

And Most Gentle Lady,
for the great joy that you had
on the day of Good Friday
when your Gentle Son suffered His death
and passion to redeem us
from the death of hell. Gentle Lady, ask Him
that the death he suffered might protect me
from the the death of hell. Hail Mary.

And Most Gentle Lady,
for the great joy that you had
on the day of Easter when your Gentle Son
was raised from death to life.
Gentle Lady, ask Him to be willing
to raise me from death into his paradise.
Hail Mary.

And Most Gentle Lady,
for the great joy that you had

*au jour de l'Ascension
quand votre doux fils est monté aux cieux.
Douce dame prie-le
qu'il prenne avec lui toutes mes pensées.
Ave Maria.*

*Et très douce dame
pour cette grande joie que vous avez eue
au jour de la Pentecôte
quand votre doux fils a envoyé
le parfait Saint Esprit à ses saints disciples
et qu'il les a enlumines
avec la langue du feu de son amour.
Douce dame prie-le qu'il veuille
enluminer mon coeur pour le servir
et l'aimer. Ave Maria.*

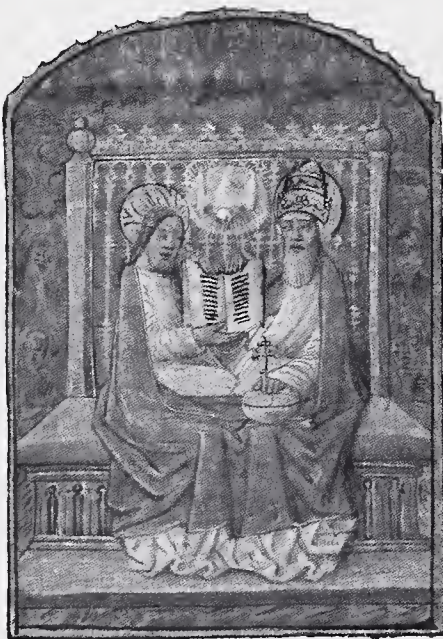
*Et très douce dame
pour cette grande joie que vous avez eue
au jour de votre Assomption
quand votre doux fils vous a emportée
dans les cieux.
Et il vous a fait asseoir à sa droite.
Douce dame prie-le pour moi
et pour tous les pécheurs et pécheresses
et pour tous ceux dont il veut être supplié
qu'il nous accorde le vrai pardon.
Ave Maria.*

on the day of the Ascension
when your Gentle Son went up to heaven.
Gentle Lady, ask Him
that He take with Him all my thoughts.
Hail Mary.

And Most Gentle Lady,
for the great joy that you had
on the day of Pentecost
when your Gentle Son sent
the perfect Holy Spirit to his holy disciples
and he enlightened them
with the tongue of the fire of his love.
Gentle Lady, ask Him to be willing
to enlighten my heart so that I might serve
and love Him. Hail Mary.

And Most Gentle Lady,
for the great joy that you had
on the day of your Assumption
when your Gentle Son carried you
up to heaven.
And He seated you at His right hand.
Gentle Lady, pray to Him for me
and for all sinners
and for all those whom he would have pray to Him
that He grant us true pardon.
Hail Mary.

Seven Requests to our Lord



*Doux Dieu, Doux Père,
Sainte Trinité, Un Dieu.*

Gentle God, Gentle Father,
Holy Trinity, one God

The Seven Requests to Our Lord evoke scenes from the life of Jesus where he demonstrated his love and understanding of the human condition. The mystic number seven would, in the minds of the readers, also be linked with the seven days of the Creation, the seven deadly sins, and the seven gifts of the Holy Spirit. This popular French prayer is introduced by a miniature of the Trinity which is invoked in the opening lines of the prayer: "Gentle God, Gentle Father, Holy Trinity, one God."

*Beau Sire, Dieu, je vous demande
que vous me conseilliez avec pitié,
en l'honneur du très haut conseil
que vous avez pris de votre propre sagesse
quand vous avez envoyé votre saint ange Gabriel
à dire la nouveauté de votre avènement
Sire, si comme ce fut vrai,
regardez-moi avec pitié. Pater Noster.*

*Beau Sire, Dieu, conseillez-moi
en l'honneur de cette pitié que vous avez eue
du lignage humain
quand vous avez envoyé votre cher fils
mourir en terre pour nous
et mis votre corps en obéissance pour nous.
Sire, si comme ce fut vrai,
regardez-moi avec pitié. Pater Noster.*

*Beau Sire, Dieu, je vous demande
que vous me conseilliez en l'honneur
et en remembrance de cette pitié
que vous avez eue de vos disciples
quand vous avez dit ces paroles:
"Quelconque chose que vous demanderez
à mon père en l'honneur de moi, vous l'aurez."
Sire, si comme ce fut vrai,
regardez-moi avec pitié. Pater Noster.*

*Beau Sire, Dieu, regardez-moi avec pitié,
en l'honneur du regard avec lequel
vous avez regardé Saint Pierre l'apôtre
quand il vous a nié trois fois en une nuit,
et vous l'avez regardé,
et il a eu peur et pitié.
Ainsi, il a pleuré et vous lui avez envoyé
le confort de votre résurrection
et de la grande inspiration du Saint Esprit.
Sire, si comme ce fut vrai,
regardez-moi avec pitié. Pater Noster.*

*Beau Sire, Dieu, regardez-moi avec pitié,
en l'honneur du regard
avec lequel vous avez regardé
les femmes qui vous suivaient, pleurantes,
quand vous portiez la croix
sur vos dignes épaules, et vous leur avez dit,
"Mes filles de Jérusalem,
ne pleurez pas pour moi mais pour vos péchés."
Sire, si comme ce fut vrai,
regardez-moi avec pitié. Pater Noster.*

Beautiful Lord, God, I ask You
that You counsel me with pity
in honor of the most high counsel
which You have taken from Your own wisdom
when you sent Your holy angel Gabriel
to announce the news of Your Coming.
Lord, since that was true,
look upon me with pity. Our Father.

Beautiful Lord, God, counsel me
in honor of the pity that You had
for the human race
when You sent Your dear Son
to die on earth for us
and surrendered Your body for us.
Lord, since that was true,
look upon me with pity. Our Father.

Beautiful Lord, God, I ask You
that You counsel me in honor
and in remembrance of that pity
which You had for your disciples
when You said these words:
"Whatever you ask of my Father
in my honor, that will you have."
Lord, since that was true,
look upon me with pity. Our Father.

Beautiful Lord, God, look on me with pity,
in honor of the look which You gave
Saint Peter the Apostle when he
denied You three times in one night,
and you looked at him,
and he was afraid and repented.
And so he cried and you sent him
the comfort of your resurrection
and the great inspiration of the Holy Spirit.
Lord, since that was true,
look upon me with pity. Our Father.

Beautiful Lord, God, look on me with pity,
in honor of the sympathy
with which you looked on
the women who followed You, crying,
when You were carrying the Cross
on Your worthy shoulders, and you told them:
"O Daughters of Jerusalem,
do not cry for me but for your sins."
Lord, since that was true,
look upon me with pity. Our Father.

*Beau Sire, Dieu, regardez-moi avec pitié,
en l'honneur du regard avec lequel
vous avez regardé notre douce mère
au pied de la croix
quand vous l'avez commandée
à Saint Jean l'Évangéliste à garder.
Sire, si comme ce fut vrai,
regardez-moi avec pitié. Pater Noster.*

*Beau Sire, Dieu, regardez-moi avec pitié,
en l'honneur du regard avec lequel
vous avez regardé le bon larron
pendant sur la croix, quand il vous a dit,
"Sire, souvenez-vous de moi
quand vous viendrez en votre règne."
Et votre sainte bouche a répondu,
"Tu seras aujourd'hui avec moi en paradis."
Sire, si comme ce fut vrai,
regardez-moi avec pitié. Pater Noster.*

Beautiful Lord, God, look on me with pity,
in honor of the devotion with which
You looked on our sweet Mother
at the foot of the Cross
when you asked John the Evangelist
to take care of her.
Lord, since that was true,
look upon me with pity. Our Father.

Beautiful Lord, God, look on me with pity,
in honor of the compassion with which
You looked at the good thief hanging
on the Cross when he said to You:
"Lord, remember me
when you come into your kingdom."
And Your holy mouth answered:
"You will be with me today in paradise."
Lord, since that was true,
look upon me with pity. Our Father.

Prayer to the Holy Cross

The following very brief prayer to the Holy Cross, found on folio 151v, concludes the section dedicated to vernacular prayers. Interestingly, this is the only prayer in rhymed verse.

*Sainte, vraie, croix adorée,
qui du corps de Dieu fus ornée,
et de sa sueur arrosée,
et de son sang enluminée,
Par ta vertu, par ta puissance
Défends mon corps de méchance,
Et m'autorise par ton plaisir
Que vrai confessé je puisse mourir.*

O holy, true, venerated Cross
You who were adorned with the body of God
And drenched in His sweat
And illuminated with His blood,
By your virtue, by your power
Defend my body against malice
And let it be your pleasure
That I may die having truly confessed my sins.

I would like to extend my thanks to John Atteberry of the John J. Burns Library and Rebecca Valette for their generous assistance.

Brief Annotated Bibliography

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This volume provides a wonderful general study of medieval illuminated manuscripts, including a fascinating section on how they were created. Illustrated in this short volume are manuscript leaves from important codices that span the entire medieval period.

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This three-volume work is an indispensable reference companion to all scholars interested in understanding the imagery and iconography of medieval European religious art.

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Wieck, Roger S. **Time Sanctified: The Book of Hours in Medieval Art and Life**. New York: George Braziller, 1988.

This heavily documented catalogue was written to accompany a major exhibit of over 100 Books of Hours held in 1988 at the Walters Art Gallery in Baltimore. Part I describes the Book of Hours in medieval life. Part II focuses on the Book of Hours and medieval art. Part III describes the Book of Hours and its texts. An extensive appendix and bibliography complete the work.

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The Connolly Book of Hours is a masterpiece of medieval manuscript art owned by the John J. Burns Library at Boston College in Chestnut Hill, Massachusetts. Illuminated by hand in France during the fifteenth century, this devotional book marks the flourishing of a late medieval culture with a rising need for prayer in the home and an increasing interest in art.

Books of Hours, made largely for a burgeoning late medieval bourgeois class, were popular prayer books used by the laity for a period of 250 years. *Les Heures*, as they came to be known, were spiritual icons as well as status symbols for their original owners and they contain a varied body of prayers, gospel readings, and, of course, the Little Office of Our Lady, known as the Hours of the Virgin. This varied content afforded the medieval artist a wide range of subjects and abundant possibilities for decoration. The Connolly Book of Hours, which contains over one-hundred-fifty masterfully rendered leaves, is an excellent example of these devotional books which have often been dubbed "the medieval best seller."

In the first publication to bring the Connolly Book of Hours to the attention of the public, Timothy M. Sullivan relates the fascinating story of how and in what historical context illuminated manuscripts, like the Connolly Hours, were made and used; Rebecca M. Valette considers several of the lesser known Latin prayers used in the manuscript; Laurie Shepard presents the texts of the French vernacular prayers. This volume contains thirty-two color plates of the miniatures from this delicately painted medieval prayer book, accompanied by reflections by members of the Boston College community on the personal meaning of these brilliantly rendered illuminations.

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